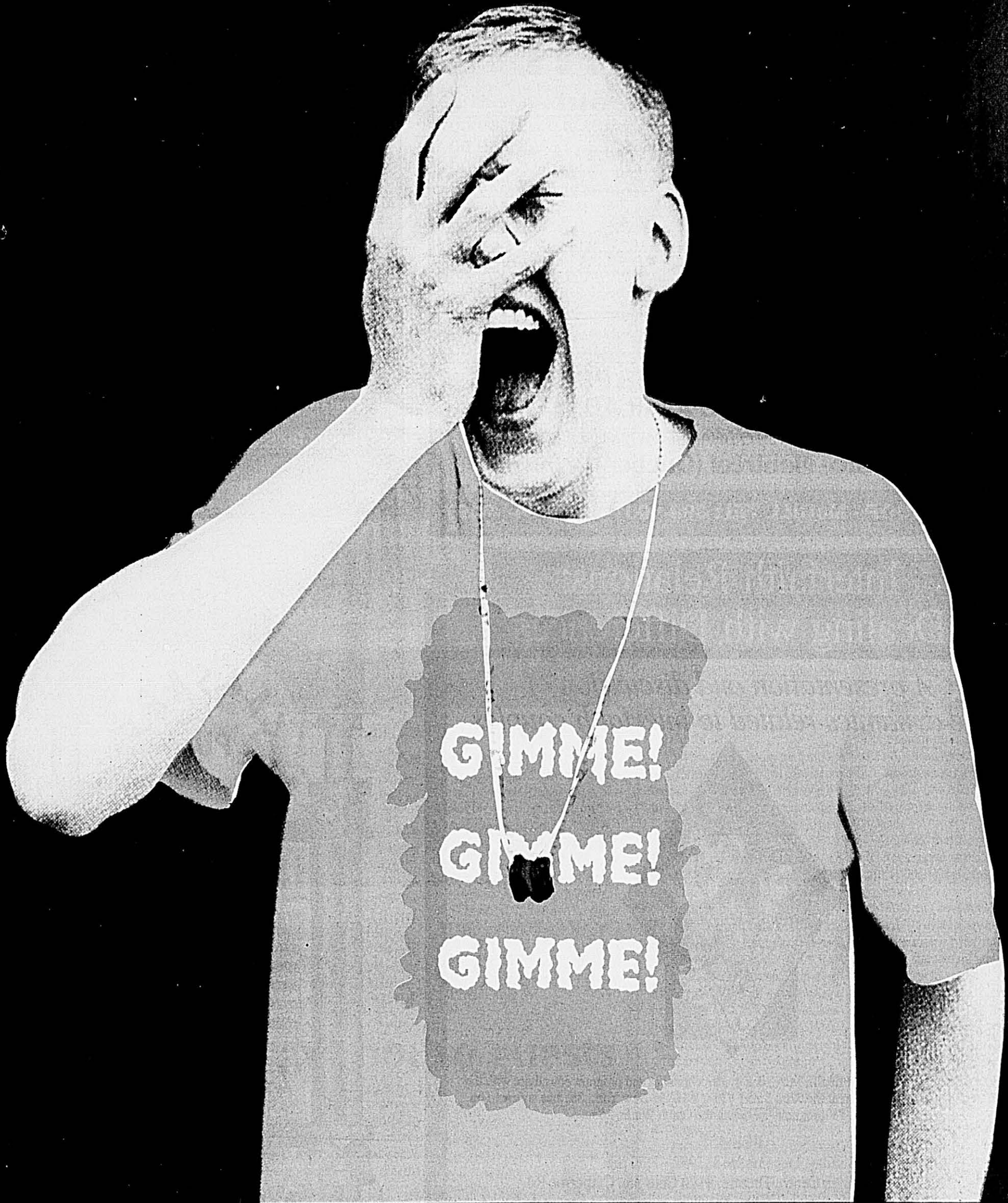


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Volume 82, Number 48

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A day to remember

BY REBECCA HANDFORD

Women and men around the country are gathering this week to talk, discuss, plan and mourn in honour of the fourteen women killed on December 6, 1989. Here is a listing of just a few of the events planned, here in Montréal, as well as in other parts of the country.

At McGill, the ad-hoc Women's Caucus of McGill has planned a commemorative service for December 4, at 14h30 in Redpath Hall. Pieces from Marilyn French, June Jordan and Audre Lorde will be read, along with songs and the lighting of candles. Come one, come all.

Concordia University is having a healing ceremony for women only on Sunday, December 6. Organized by the Campus Ministry and the Concordia Women's Centre, it will be held at the Loyola Campus Centre, 7141 Sherbrooke Street West.

Women are invited to contribute a piece of poetry, new or borrowed, a story or just to speak out. Pieces must be five minutes or less. As well, women are asked to bring a stone to be left behind at the event. For more information call Concordia Campus Ministry (848-3585) or the Concordia Women's Centre (848-7431).

Concordia is also hosting a Memorial Conference entitled "Choosing a Future Without Violence" on Friday, December 4. Glenda Simms of the Canadian Advisory Council on the Status of Women will be the keynote speaker.

The conference will begin at 13h, with workshops beginning at 15h. Those wishing to attend workshops must register at either the Hall Building Information Centre, Concordia Students' Association (CUSA) or the Concordia Women's Centre. All are in the Hall Building (1455 deMaisonville West).

Across the country, campuses such as York, University of Toronto and Dalhousie have week-long events, including panels, discussions, vigils and films, including *After the Massacre*. Political parties, community and women's groups, and other coalitions will be organizing their own events.

For more information on commemorations within Montréal, try calling the Montréal Women's Centre at 842-4780.



Rosemont residents want subsidized housing on the site of demolished Paul Sauvé arena Old arena to be turned into housing

BY DAVE LEY

The destruction of the old Paul Sauvé arena in Rosemont could prove to be a blessing in disguise for many low-income tenants in the area.

Housing activists from the Comité Logement Rosemont (CLR) are pressuring the city to convert the area, located on the corner of Beaubien and Pie IX, into subsidized housing.

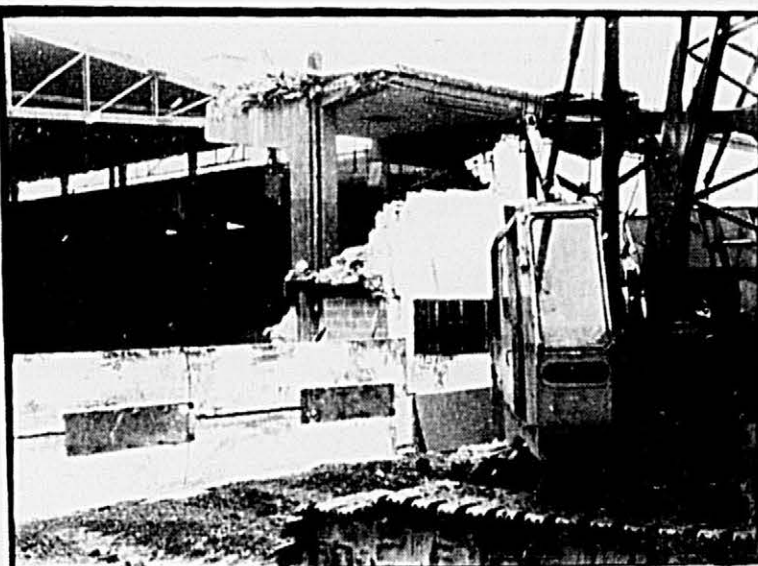
Members of the CLR say subsidized housing is desperately needed in the area, and the destruction of the arena provides a unique opportunity.

"This has been going on for two years, and the plan is to ultimately build 500 units of subsidized housing," said CLR member Philip Marquin. "There would also be meeting rooms and other things."

Marquin said that social housing was especially needed in the Rosemont area.

"One out of every four people in the area spend over half their income on rent," said Marquin.

"The problem is that there is



Paul Sauvé demolition

very little space for a project of this sort, and using the arena area would provide a unique opportunity," he said.

The destruction of the Paul Sauvé arena began this fall, after the city deemed it unsafe due to its age.

According to Pierre Goyer, independent city councillor for the Rosemont district, the CLR proposal is expected to go through.

"We are expecting that the plan will go forward," said Goyer. "The city had promised that after the demolition consultation would be-

gin on getting the plan through."

Marquin said the CLR had been in consultation with the Société du Habitation et Développement Urbain (SHDU) to provide funding for the project. The SHDU is a paramunicipal organization in charge of developing social housing in Montréal.

"The SHDU seemed to think that the plan was workable," said Marquin.

Goyer said the next step would involve the re-zoning of the area for residential use.

DAILY PHOTO BY THOMAS WHITE

Native students may leave Canadian Federation of Students

BY BYRON CHU

Ottawa (CUP)—Aboriginal students within the Canadian Federation of Students (CFS) are threatening to leave the national student lobby group because they say it is not adequately promoting native issues.

At the CFS annual general meeting last week in Rockland, Ontario, the aboriginal representative in the national executive, Rock Matte, was conspicuously absent.

There were 55 aboriginal delegates at the conference.

Michael Bisson, vice-president of the Lakehead University Native Students Association, was one of these delegates. He said an internal split has developed within CFS's aboriginal constituency.

"I think a lot of native students are split on the question of our own confederacy," he said. "Natives at universities with larger populations feel that they would like to have their own federation."

"There is a group that has expressed a wish to start our own group—a distinctive group," said another aboriginal student in the CFS constituency, who requested anonymity. "Another group wants to part with the CFS."

Aboriginal students face a dilemma similar to all First Nations' peoples in Canada. They are still under the jurisdiction of the federal government, while many of their concerns are of a provincial nature.

Bisson said CFS is simply not addressing the many concerns of aboriginal students. These include treaty rights, self-determination, land claims and settlements, discrimination on campus and the preservation of traditions, cultures and languages.

"By the year 2020 only three of 55 native spoken and written languages will be left," said Bisson.

He also objected to the structure of CFS decision-making. "One aboriginal resolution was not passed," he said. "But an hour later the same item, with different phrasing, passed."

It was bogus. We (Aboriginals) have a different way. They use Robert's Rules—we use a consensus basis, not majority rule."

The anonymous source said CFS has been unable to represent aboriginal concerns alongside those of other students.

"Our constituency group is lumped in with other interest groups—which we are not," he said. "Even the Canadian constitution recognizes that. But the CFS doesn't."

The source cited educational funding as one area where the CFS has been ineffective.

He said that while aboriginal student aid is a federal responsibility, the CFS puts an emphasis on lobbying at the provincial level.

"Aboriginals go to the Department of Indian Affairs. We don't go to the provinces like other students," he said.

Headed that aboriginal students do not receive sufficient post-secondary financial aid from the federal government.

"Students have nowhere to go," he said. "Provinces are not equipped to deal with this. It becomes shovelled between the federal and provincial governments."

CFS communications coordinator, Jocelyn Charron, does not believe a separation of aboriginal students is imminent.

"Over the years there have been many ideas, even including forming an aboriginal students association," he said.

"It is being discussed, but that is all there is to it for now," Charron added. "It may come about and it may be a good thing. The federation is not adverse to it—we may facilitate it. It's just one idea among others."

But the aboriginal source said native students have reached a crucial stage.

"The time has come to do something," he said. "That's what we can say for sure. We're at the crossroads."

Bourassa to get house guests

In an effort to pressure the provincial government to provide more social housing for Québec's low-income earners, housing activists are taking the message to the top: to the front lawn of Robert Bourassa, in fact.

The Front d'Action Populaire en Réaménagement Urbain (FRAPRU) is planning to camp out on the beloved Outremont turf of the premier's house this afternoon.

FRAPRU director Pierre Gaudreau said that they wanted to bring pressure on the government to increase the number of social housing units by 100 000 by the end of the century.

"This protest is only the start of a campaign," said Gaudreau. "There'll be a lot more pressure on the government, including a national petition to be circulated in support of our demands."

According to a recent report in the *Montréal Mirror*, there are 360 000 households in Québec that spend over 30 per cent of their income on rent, and 195 000 who pay over 50 per cent.

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— by Dave Ley.

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Cégep Briefs

Parliamentary commission on Cégeps ends today

BY DAVE LEY

Yesterday marked the last day of the parliamentary commission called by the Québec government last spring to look into the future of Cégeps within the Québec educational system.

McGill University, represented by Principal David Johnston and Vice-Principal Planning François Tavenas presented a brief to the commission Tuesday.

One of Québec's main student associations, l'Association Nationale des Etudiants et Etudiantes du Québec (ANEEQ), also presented a brief Tuesday.

ANEEQ's brief called for an increase in corporate taxation and a reduction in military spending to pay for the increasing costs of education.

Activists on education issues fear the government may introduce a tuition fee at the Cégep level to help finance the college system.

According to ANEEQ representative Mario Paquet, the student association's proposals were not very well received.

"The minister [of education, Lucienne Robillard] said we were out of fashion," said Paquet. "For them, our presentation was more of a formality — they didn't really want to listen to us."

"I don't think we could have had a big welcome, but we said what we had to say," he added.

Paquet said ANEEQ feared the government might use the commission to introduce a tuition fee.

"The minister will probably introduce tuition fees for students who take longer to complete their degree," said Paquet. "But that's just at the beginning. It would be a start to introduce tuition for all students."

Presently there is no tuition for students in public Cégeps except for certain course materials charges.

ANEEQ also proposed that individual Cégeps gain more autonomy in their course planning and finances — an idea McGill administrators agree with.

A section of the McGill brief reads: "We therefore suggest that colleges be given greater autonomy in program development and resource allocation in order to allow those who work in them to exercise more initiative, and respond to emerging and local needs."

The McGill brief, prepared by Associate Vice-Principal Academic Fumiko Ikawa-Smith, said that although McGill supported the principle of the Cégep system within Québec education, the university had some serious problems with the low level of skills of some Cégep graduates.

According to the McGill report, university preparation at Cégep has a number of problems, including a lack of basic writing skills among Humanities and Social Sciences students.

McGill also pushed for more French language instruction at English Cégeps, claiming that graduates from McGill should be able to relate their studies to Québec society and labour market.

Government goes back on tuition promise

Tuition rising higher than inflation

BY KATIE PICKLES

The Québec government's 6 per cent tuition hike last September is coming under fire from many students, including some of them who originally supported the plan.

Last year, the government proposed raising tuition at the rate of inflation for the 1992-93 school year. But the 6 per cent hike is higher than this year's inflation rate of 2 per cent.

It was the Fédération Etudiante Universitaire du Québec (FEUQ), a provincial student association, that proposed that the government raise tuition by the inflation rate as part of its 'new partnership plan' between students, business, and government.

"Our position is that we are going to bargain with the government if we think that we can stop them from increasing fees, or enforce lesser fees," said Frederic Lapointe, president of a provincial Cégep student association that is affiliated with FEUQ.

But Robert Martin, the president of the association of continuing education students at the Université

de Montréal, a member of FEUQ, said the situation is getting worse for students.

"Before the fee increases in the last few years, students studied full time," said Martin. "Now 55 per cent have to work two to three days a week because they don't have the money to pay for their education."

Martin, who said that he was in favour of free education, said FEUQ's "new partnership plan" could give the government the green light to increase tuition even more.

"Many times the government makes a decision and doesn't consult students," said Martin. "If we negotiate with the government we have no way to stop them from raising fees to whatever they want."

"If we give permission to the government to open the door we have no way to stop them," added Martin.

Even more vocal criticism has come from the Québec's other main provincial student association, l'Association Nationale des Etudiants et Etudiantes du Québec (ANEEQ).

"FEUQ's new partnership plan

is not to the advantage of students," said Mario Paquet, spokesperson for ANEEQ. "The government never keeps its word. By promoting a small increase it leaves the door open to raise tuition as much as they can."

However Martin said that the "new partnership" could be potentially useful, despite some of its problems.

"It is not possible to build a partnership and agree 100 per cent. But the new partnership will at least get different groups together," said Martin. "It is not for decisions, but for consultation. It will make it less easy for the government to make a decision without consulting students."

Lapointe is optimistic about the position of the FEUQ this year.

"The position this year will depend on many things. This year students got united by the [constitutional] referendum, especially in the CEGEPs. We can now speak up more clearly," said Lapointe. "Students are strong this year. The situation has changed, Maybe we will be more firm."



Charles Ungerleider, Faculty of Education UBC, talks about police racism.

Police : Racism R' Us!

BY DANI COLT

Remember the days when police officers were friends that helped you when you were lost? If you are a woman, gay, lesbian, poor, homeless or a member of a visible minority, those days (if they ever really existed) have likely long been over.

Professor Charles Ungerleider, from the Faculty of Education at UBC, came to McGill last Friday to speak about racism and police activity, as part of the Sociology Department lecture series.

"The two largest fears of police officers are drugs, and the collective violence of disadvantaged visible

minorities," said Ungerleider. "There is no concrete evidence to support these fears."

Ungerleider's outlined how police policy can often encourage racism.

"The police have both institutional and personal racism," said Ungerleider. "The minority view is that these two factors put them in the category of the 'other', giving them less respect and less latitude in their treatment by the police."

"Police are more likely to mistreat those stigmatized by society," said Ungerleider.

He said the mistreatment can take the form of over-policing, physical and verbal excess, or blam-

ing the victim for her or his victimization.

The lecture was geared more towards sociological study, than to any legislative application. Many of Ungerleider's solutions were theoretical rather than practical.

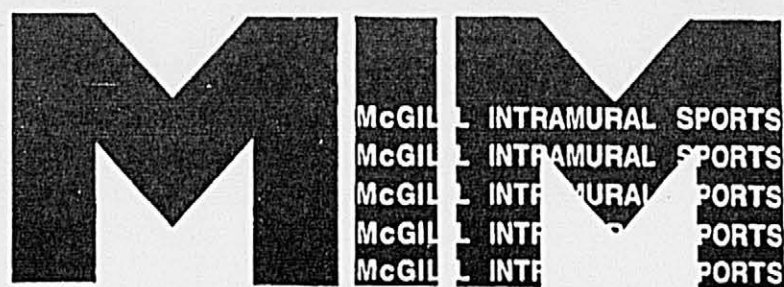
It was disappointing to note that Ungerleider devoted much of the hour and a half to police psychology rather than actual examples of racism within the police force.

For more information, the government has a publication available entitled: *Issues in Police Intercultural and Race Relations Training*. Call 1-800-461-1123 for a copy.



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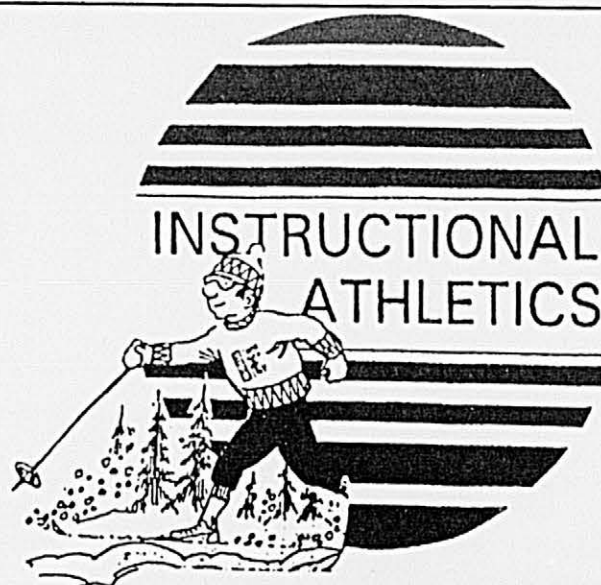
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INFORMATION 398-7011

Engineering grad association referendum postponed

Grad Students complain of a lack of information

BY FIONA MCCAW

Engineering graduate students found themselves at odds last weekend over a proposed society to represent them.

The Student Association of Graduate Engineers (SAGE) was intended to be an umbrella group encompassing the various departmental graduate student associations in engineering as well as engineering grad students without student associations. It would also include other graduate students working in the engineering buildings, including Computer Science and Architecture students.

Last Thursday the group of students organizing the association called a referendum to begin this Monday on whether to form the society.

But on Sunday night the organizers called it off, postponing the vote until January.

Betina Hold, an electrical engineering student and a member of the committee organizing the new association, said the reason for postponing the referendum was that students had complained of a lack of information.

"When we realized too many people were uninformed, we changed the referendum so everyone could review it," said Hold.

Although the referendum question included a clause calling for the collection of fees from students, no budget was settled at the time of the referendum.

The constitution of the new society was not drafted until last weekend.

Gary Ng, a member of the "No" committee formed last weekend, said a lot of engineering grad students were told too little, too late. He said Computer Science students had not been informed at all, despite having a representative in SAGE's organizing committee.

He objected to the lateness of the constitution, and the association asking for fees without a budget.

"That, for me, said: 'Once we have your money, we are going to decide what you will get for it,'" said Ng.

On Saturday, Ng stressed that he had no problem with the idea of forming an association of graduate engineering students.

"I am not against grad student organizations. I just think they are not ready — they are placing themselves in jeopardy."

Georges Karam, another member of the "No" committee, interviewed on Monday, said he opposed the new association for a variety of reasons, including the lack of available information and poor contact with a variety of engineering grad students.

Another reason Karam gave had to do with the new association's stand, or lack of it, on the proposed TA union, as articulated in a letter sent by organizers to engineering graduate students.

"In the letter they sent there is no clear position on the TA union," said Karam. "They are either with it or

against it and they have to deal with it accordingly."

Hold said the reason SAGE had no position on the union was that SAGE was not a real student association, but a group of people who wanted to form a student association.

"Because we do not exist, we can not get an opinion on how we stand on this union," said Hold.

Hold said the lack of available information on SAGE was due to haste on the part of the organizers, and a belief that what worked for people organizing a student association in physics would also work in engineering.

Despite these setbacks, Hold said there was strong support for SAGE among engineering graduate students.

"There is desire for such a union,"

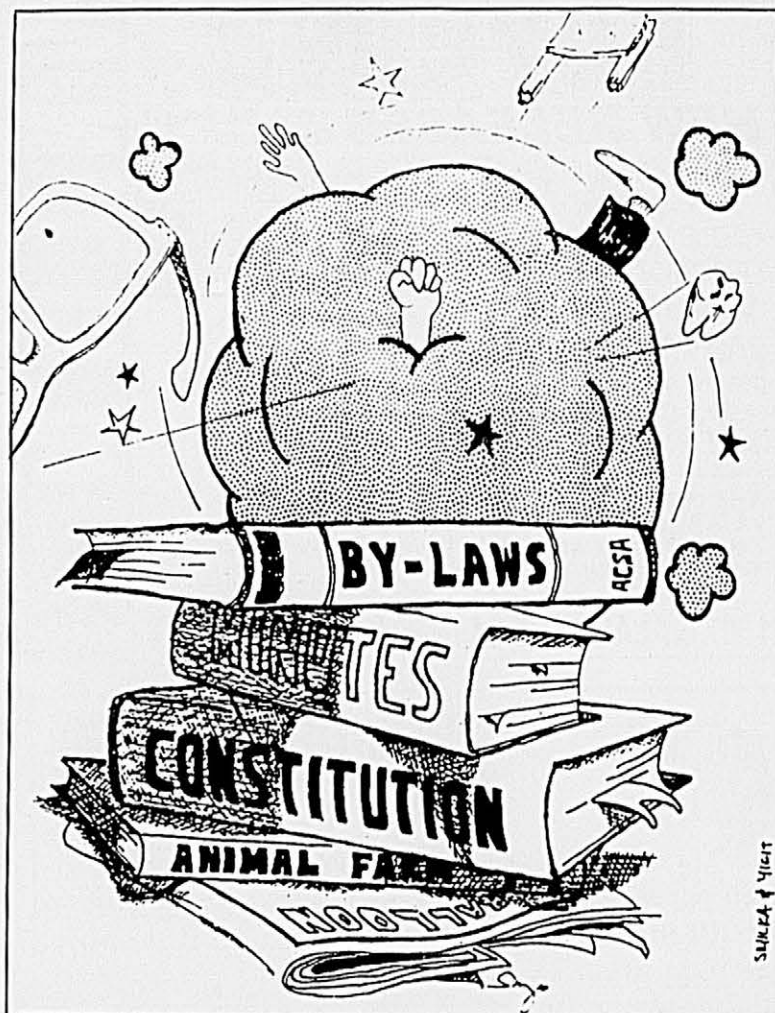
said Hold. "The idea is just to get us together across common areas of interest. Departments as a whole are not against it."

According to Hold, SAGE would not supercede the role of the departmental engineering graduate student associations, or of the Post-Graduate Students' Society, which represents all grad students at McGill.

Hold said SAGE would act as an intermediary, passing information between the two levels.

Ng, talking to the *Daily* on Monday, said he hoped the problems of SAGE would get sorted out.

"My regret so far is that SAGE has been undemocratic," he said. "The leadership of SAGE so far has not shown any openness and has angered a lot of people within Engineering."



McGill is tops, says Board of Governors

BY FIONA MCCAW

There's something curiously comforting about a Board of Governors meeting. Maybe it's the friendly atmosphere, with everyone being unbelievably genial to one another. Maybe it's the informality of the whole procedure. Constitutionally, this is the most powerful body in the university, but no-one there seems to care very much. I guess their day jobs are more important.

Or maybe it's because it's the one place where you can go and come out convinced that no matter how many problems there are out there, no one in the McGill administration can be blamed, and the problems aren't that significant anyway.

The principal's report

Principal David Johnston began the meeting by assuring the governors that the university was making an effort to deal with issues of student safety.

To illustrate the administration's concern, Johnston read a letter to the November 30 *Gazette* from associate vice-principal physical resources Sam Kingston.

Johnston reported on the doings of the budget planning committee.

"It's been a tough day for budget planners," he said.

Next year the university expects an income increase of one per cent. At the same time budget planners expect an increasing number of students, and an increasing diversity of studies and research activities.

As a result, said Johnston, it was difficult to figure out where to allocate the money.

All the same the budget planners managed to figure out a way to spend some extra money: \$500 000 on the summer school — an investment that Johnston assured the governors would bring in a huge return.

Johnston also said the university plans to spend an extra \$1 million per year to increase the libraries' acquisition of books.

But, Johnston added, someone will have to pay for all this, by a strategy he described as "cuts off the top in all departments."

"This is an unbelievably superb university, but it is really creeping in financial terms," said Johnston.



Five out of five members of the board of governors think that McGill's DY-NO-MITE!



"We're number one in the country overall, but we're one of the worst in libraries. For fundraising, what better kind of story do you want to tell?"
— Chair of the Board, Alex Patterson

The Maclean's survey

Most of the open session of the Board of Governors was devoted to the Maclean's survey.

Johnston noted that the survey was superficially similar to cyclical reviews that go on in the university all the time, and it was less accurate, as most cyclical reviews take into account the individual quirks of a department.

Johnston said that where the university excelled was in matters requiring the effort of staff and students.

"Where we slide is in areas involving straight application of money," he said.

He said McGill's number 2 rating in per student operating budget among larger Canadian universities did not affect the financial situation of the university, but the composition of the student body.

"McGill has the highest proportion of students in expensive sectors, such as medical school," said Johnston.

Vice-principal Planning François Tavenas said the relatively poor performance of McGill in terms of providing student services was at least partly due to biases in Maclean's rating system.

The survey didn't take into account the employ-

ment centre run by the Federal government until this year and the relative autonomy of McGill's student societies, he said.

Students' Society president Jason Prince said McGill students actually pay more for student services than students at most other universities, and fees are still increasing.

Prince asked whether the university was planning to introduce new services with the money, such as funding for Walk Safe.

"Campus security would not appear in the Student Services budget," said Johnston.

Tavenas showed the results of a Queens' survey to explain McGill's low ranking in library holdings. McGill is one of the top universities in the country in terms of the proportion of the operating budget spent on libraries, but in terms of the library acquisition budget, it is just about bottom.

Chair of the Board of Governors Alex Patterson looked on the bright side of this problem.

"In terms of fundraising, this is the best survey results we could have gotten," said Patterson. "We're number one in the country overall, but we're one of the worst in libraries. For fundraising, what better kind of story do you want to tell?"

The rest of the open meeting

After that the pace of the meeting picked up dramatically. The governors whipped through months of cryptic executive committee reports and building committee reports, stopping for seconds to comment on individual items they decided were interesting.

The fast-movin' governors slowed down a bit to consider fundraising. Apparently the university is behind in fundraising from last year, a "record year of support".

Political Science professor Sam Noumoff cautioned the fundraisers not to pressure staff into giving money by using tactics which could be interpreted as threatening.

According to Noumoff, requests for donations "should in no way give a sense that provides obligation."

Finally, the last item on the agenda was the shocking news that David Johnston, self-described "head cheerleader" of our school, will be leaving us in 1994.

In order to find a Jay Leno to replace our beloved Johnny Carson, the Guv'nors are forming a committee in spring of 1993.

And the rest, as they say, is confidential.

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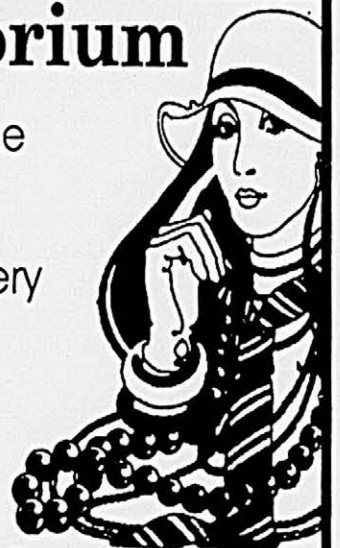
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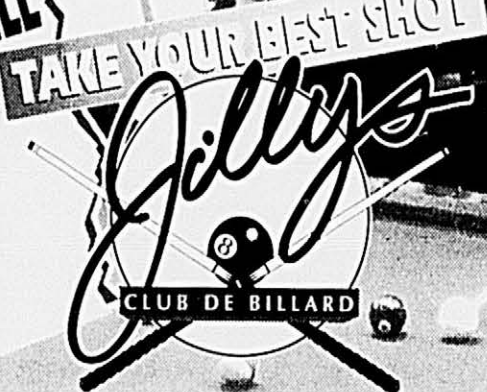
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by
**Adrian
Harewood**

An Ode to Audre

Audre Lorde, Black African Lesbian Feminist essayist and poet, 1934 - 1992

A VERY SPECIAL PERSON in my life passed away on Tuesday, November 17th, 1992. Audre Lorde died of liver cancer at her home on the island of St. Croix after a decade-long struggle with the disease. She was 58 years old.

I never had the privilege of meeting Audre in person. I never had the opportunity of squeezing her hand or giving her a warm embrace.... I wanted to... but I must tell you that she still managed to touch my soul.

It might seem curious that I call her Audre rather than Ms. Lorde, when I respected her as much as I do. The thing is that Audre was, and is, very personal to me. She was a friend I could turn to for guidance, support and inspiration. I could open up *Sister Outsider* or *Burst of Light* and consistently feel I was being challenged and educated. She possessed that special quality Malcom did, to constantly stretch the imagination, alert you to the endless possibilities available if you only scrutinized your sensibilities. She alerted us to our power. I realize now how she was such an anchor for so many.

I am certain she would have wanted me to call her Audre. It was much more common, more familiar.

How to describe her? She was truly a sage — a sage in the tradition of Maya Angelou or Toni Morrison, James Baldwin or June Jordan.

As a Black Lesbian mother of two children, in an inter-racial relationship, she was constantly struggling to combat the hostile forces that preyed on her family's vulnerability. She was a crusader for the human rights of all African people in the diaspora and at home.

Indeed, Audre Lorde stood up for all oppressed peoples of the world. She had the unique ability to speak for all of us in a cogent and eloquent manner. She called herself a Lesbian and Black African Caribbean American woman staked out in a white racist homophobic America. I called her courage.

While there was a wonderful lyricism and fluidity to her poetry and prose, her work retained the type of poignancy and incisiveness that always made it fresh, powerful and relevant. She used language with the kind of economy and force that commanded your attention.

There is a tremendous void left, now that she is gone, and I am unsure who will assume the Response-ability and mantle for progressive leadership she so deftly carried for three decades. I am desperately searching for someone capable of unifying the diverse audience that Audre was able to touch during her lifetime.

But she would quickly warn me against hero-worship, especially of herself. It is our duty to continue working for positive change. The idea must not die with the messenger. We don't have time to put our fate in the hands of some future messiah.

I can finally understand though why Dad felt so lost when James Baldwin died. I can now relate to the footage of the distraught faces of the women and men of Harlem right after learning that Malcom had been murdered — it was the type of pain and despair that comes with the realization that a sincere, decent person had been lost. Audre exuded a serenity that affected all those who came into contact with her.

The woman had dignity. She was soulful to the brim.

SHE ALERTED A strident young student to his inherent prejudice and naïveté. She forced me to reexamine my assumptions.

Audre demonstrated how necessary it was that we come together to fight oppression at all levels.

"There is no such thing as a single-issue struggle." — *Sister Outsider*.

No form of subordination ever stands alone. Racism must be fought at the same time as homophobia, sexism and classism. We have no excuse to postpone genuine emancipation. Black liberation is just that: Liberation of all Black people. This is not a "me-first" kind of revolution. This is definitely a "we" revolution. Yeah.

She was a woman deeply committed to her people, yet often shunned by her loved ones because of our ignorance. Many of us were not prepared for what Audre had to tell us.

She would never argue that all oppressions were equal. The extent of your oppression is defined by the number of choices you have at your disposal. But at some level we all have options available to us. Audre never condemned or chided us. She was never afraid of displaying her own vices, yet she admonished us to remain accountable for our actions. None of us are immune from oppressive tendencies.

She understood the patriarchal structures that forced women into positions they could not avoid, the heterosexist structures that kept lesbian women on the outside, ostracized and often silenced, the capitalist structures that condemned many working class people to lives of poverty and despair, the white racist structures prominent in places like South Africa and the



Audre Lorde, 1934-1992

United States that forced Black people to seek radical, revolutionary solutions.

ANGER IN THIS OPPRESSIVE system is justifiable but it is imperative that it be used in a constructive manner. Audre alerted us to the fact that even at our most indignant and vociferous we could still be silenced. We must learn how to use anger to bring about positive change. We risk destroying ourselves and creating victims out of our loved ones by misplacing our anger.

Audre Lorde never ran away, like so many of us, from difference. Rather she argued that we ought to

celebrate what made me different from you. Difference represents a tremendous creative force for change. It is a resource that ought to be exploited to provide us with energy, life-force.

Audre never cajoled, but she did urge, coax us out of our silence.

She understood that silence is often caused by "our fear of censure, contempt, annihilation" — yet she recognized that our silence is ultimately futile. It is imperative that we transform our silence into language and action. Only then can we grow, liberate ourselves from the shackles of our oppression.

Her struggle with the breast cancer that ultimately led to her death

was not a silent one. Her journals documenting the fight for survival millions of women are forced to enter introduced many of us to the pernicious politics of breast cancer.

In a world saturated with hate, betrayal, resignation and apathy, she was a symbol of what we could be. She was not a saint, very few of us are, yet she was so very human. Audre Lorde was a wonderful human being. We must not forget her.

I miss you Audre... It has only been two weeks, but it seems that you have been gone for far too long.

If Malcom was our "shining Black Prince" as Ossie Davis so eloquently put it, then Audre truly was us all.

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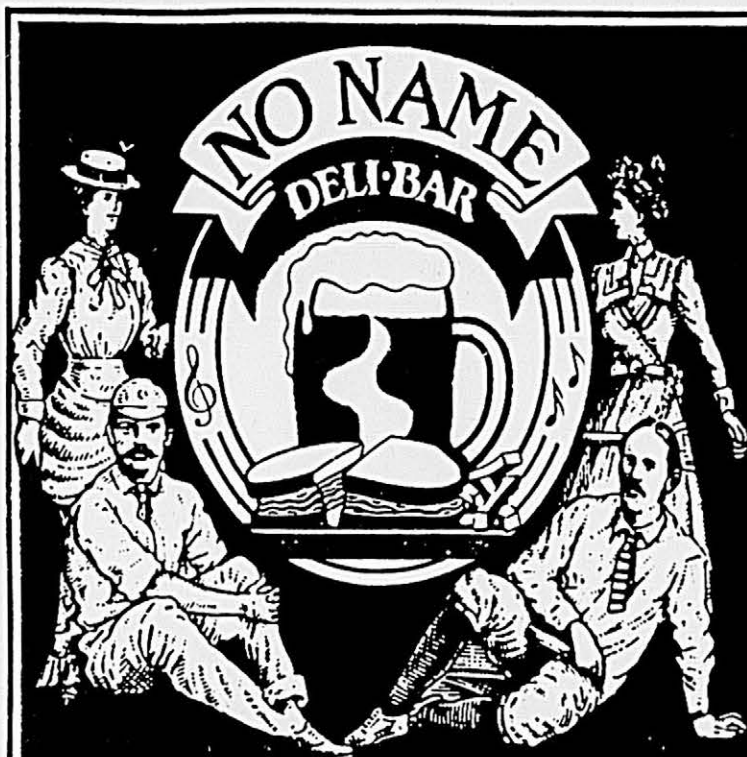
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MOVIE

The Living End • Gregg Araki • Strand Releasing/Desperate, 1992

BY GLEN HARRIS

THE LIVING END has been called "the all-American road movie with fags in Ministry T-shirts." Well, it most certainly isn't *Longtime Companion*.

This is the third film from Gregg Araki, a California-based, gay, Japanese-American filmmaker. This no-budget (i.e., \$25,000) film is a postmodernist's wet dream.

Part of the "third generation" of art school filmmakers, Araki unabashedly displays his influences. The lead character, Jon (played by Craig Gilmore, a chiseled-faced soap actor), has a giant *Made in U.S.A.* (a film by Jean-Luc Godard) poster hanging on his wall. A film reviewer, Jon's present assignment is to write up one of Derek Jarman's works.

The other lead in *The Living End*, Luke (played by Mike Dytri), completes another postmodern allusion — Jon and Luke = Jean-Luc Godard. Luke is a dealer with a built body and a black leather jacket.

The two characters meet when Luke, fleeing gay-bashers, hails Jon who is driving home after finding out that he is HIV-positive. We soon discover that Luke is also sero-positive.

The disease becomes a metaphor for the economic, social and cultural decay of the society they live in. The two, as lovers, haphazardly plan their escape from the oppressive environment of L.A. once Luke shoots a cop. They set forth on a drive to nowhere.

What results is an AIDS-induced anarchic trip through their post-punk, nihilist world. The definitive ethic: "Live fast and leave a beautiful corpse." This film is desperate, but fun.

Lines like, "I'm a fag, okay, I can't stand being dirty!" and, "I hate traffic cops. Can you imagine making a living fucking other peoples' days up?" defy the foreboding undercurrent.

At times this film is really bad. The dialogue occasionally stalls, and the acting is generally underplayed. Also, the quality of the image and sound are rough (it was shot in 16mm and then transferred to 35mm for distribution). But this is all par for the course of this "guerrilla-style" production, and works to emphasize the gritty existence of the Subaru-driving lovers.

Despite the budgetary constraints on the visual quality, the film is very beautiful in its expo-



sition of the actors. Araki very deliberately objectifies his male actors. This is his response to the lack of male sex objects in most heterosexual film.

"A case in point is *Basic Instinct*. I don't think that Michael Douglas without his clothes on is much to look at," Araki told the *Toronto Star*.

"Being a gay male, the male-objectifying gaze is definitely inherent. It was no accident that both Craig and Mike are very pretty. The advantage of being gay is you can objectify another man to the nth degree and not

be politically incorrect," Araki told *Toronto's Now Magazine*.

Araki has no qualms about being politically incorrect. He feels unrepresented by standard politically correct images of homosexuals in mainstream gay film.

"(Those films) say nothing about my life. I relate no more to *Torch Song Trilogy* than to *Lethal Weapon*. My films deal with a subculture within a subculture, one that's usually misrepresented or not represented at all. I also think the community has a problem with not being able to

laugh at itself," Araki said in an interview with *XTRA!* magazine in Toronto.

"I'm much more influenced by post-punk culture than I am by gay politics. The whole issue of positive role models is not very high on my list of priorities. I certainly wouldn't do anything purposefully negative or destructive, but I'm not making commercials for being gay either."

The Living End is playing until December 9 in repertory rotation at the Paris Cinema 896 Ste-Catherine's Street West.

Khidekel evokes an emerging society

ART

Lazar Markovitch Khidekel: Suprematist Works 1920-1924 Saidye Bronfman Centre

BY Inderbir Riari

A recently opened exhibition of the paintings of Lazar Markovitch Khidekel captures the exploration and artistic ingenuity of the revolutionary Russian artists who flourished in the 1920s.

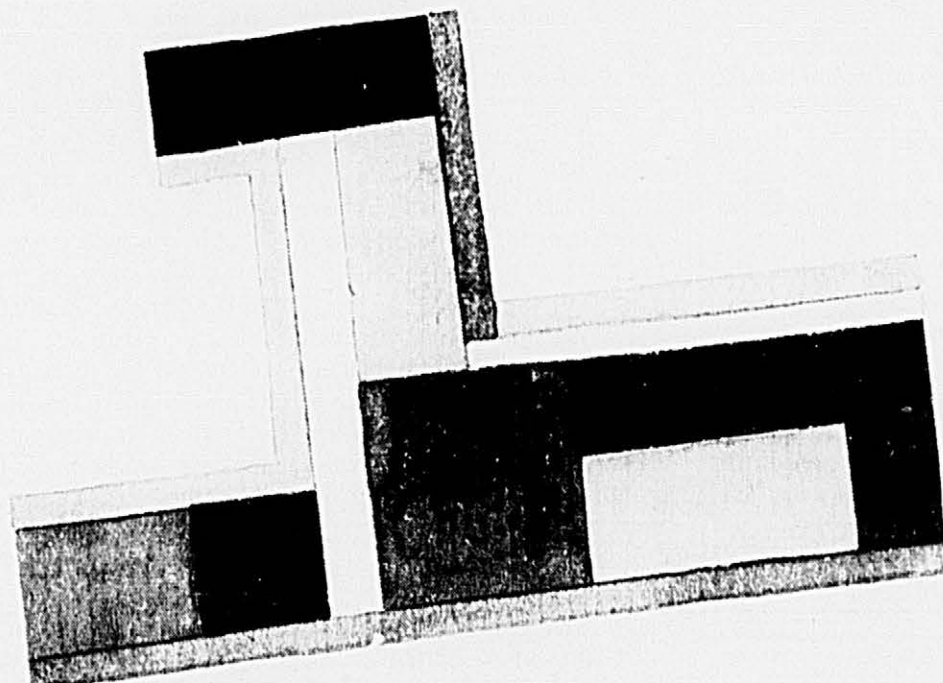
The artistic zeal of the Russian avant-garde, marked by innovation and experimentation, provided an art that broke with every conventional concept of the "new" and undefined.

The heady cross-pollination of ideas strongly influenced Khidekel, who was taught at Vitebsk Art School by Marc Chagall, Kazimir Malevich and El Lissitzky.

In 1919, Khidekel joined Malevich's Affirmers of the New Art, known as UNOVIS, in which he became the chair of the "committee for creative work". He exhibited in Moscow alongside such leaders of the avant-garde as Kandinsky and Rodchenko.

Through his association with UNOVIS, Khidekel moved into the realm of Suprematism, one of the ground-breaking avant-garde movements to emerge in the 1920s.

Under Suprematism, artists and architects sought to establish an architecture evocative of the emerging society. Marc Khidekel, grandson of the architect, writes that through the movement's "aspiration to a minimalizing of expressive means and to a cosmic conception of space and form, Suprematism offered ideal foundations on which to build an architecture 'of the future' where even utilitarian and everyday func-



Lazare Khidekel (1904-1986)

tions could assume dynamic form."

The lack of architectural training in the UNOVIS group made it hard for them to capitalize on the potential of an architecture capable of attacking the functional, constructional and engineering aspects of design.

As a result, Khidekel moved to Petrograd and enrolled in the Architecture Faculty of the Institute of Civil Engineers.

It is with his architectural training that one begins to properly under-

stand the import of the paintings in the exhibition. The simple contrast of lines and shapes, and the basic juxtaposition of volumes speaks of a spatial arrangement seeking to undermine the ordinary.

Socialistic avant-garde

Unlike the Constructivist ideal of the machine as the model, Khidekel sought to contrast dense masses against cosmic emptiness, marking a powerful parallel of the mechanical and metaphysical.

The structures that develop in Khidekel's paintings acquire real-life scale. Abstracted volumes can be read as plans and sections. Khidekel's formal language develops the "force" of Constructivism but retains the Suprematist materiality and plastic quality of architectural expression.

While Khidekel's paintings serve as an abstracted concept of architectural reality, his aims were firmly rooted in serving the people. Later structures for a Workers' Club, the

club for a hydroelectric station, and collective housing showed his socialist leanings.

Khidekel's architecture began to take on even greater force as he proposed futuristic plans for an Aero-city and the City Over Water. Such ideas laid the roots for solving future housing and urban problems. Decades later, similar proposals would be forwarded by R. Buckminster Fuller and, today, Lebus Woods.

The exhibition of Khidekel's work comes at a time marked by the influence of the Russian avant-garde in much of contemporary architecture.

The lineage between the works of the Suprematists and Constructivists is openly expressed in the work of architects like Zaha Hadid. This fall's Constructivist show at the Guggenheim Museum and 1988's Deconstructivist Architecture show at MOMA have contributed to this trend.

What remains to be seen is if we can learn anything from the humanistic ideals of the Suprematists. While the Russian avant-garde was wiped out by Stalin's Social Realism, our pluralistic environment provides an ideal setting for furthering architectural expression.

Capitalizing on the standards set by Khidekel and his contemporaries may lead to an architecture responsive of its social dynamics.

The Saidye Bronfman Centre (739-2301) is open Monday to Thursday 9h to 21h, Friday 9h to 14h30, and Sunday 10h to 17h. The exhibition continues until January 7.

PHOTO BY ERIC PAREN

THE MCGILL DAILY

comment

Mourning the violence

The important pop culture question for the boomers was always "where were you when Kennedy was shot?" A new question has arrived on the scene: "Where were you on December 6, 1989?"

Most of the students now attending McGill weren't around at the time of the Polytechnique massacre. For many, it is but a media news flash, three minutes of video, and perhaps a feminist personality speaking about violence against women.

I was midway through my second year at McGill when it happened. I had spent the day at the library studying for finals and hadn't heard anything about the shootings until about 1 am. I was sitting with my roommate in a donut shop and someone came in selling the early edition of the Gazette.

It's hard to describe how I felt that night, and for weeks, months and years after. I kept thinking, "This could happen anywhere, anytime." My sister's an engineer, it could have been her. It still makes me want to cry.

I remember sitting in class, looking at the door and wondering if someone was about to come in with a gun. I remember going to hear a feminist guest speaker in the Leacock auditorium where most of the audience was female. Part way through, the lights went out — total darkness. The first thing that came to mind wasn't "fuck you Hydro Québec." It was "Oh my God, we're all about to get mowed down."

December 6 has important meaning for all women. For those who lost friends and family, it represents a great personal loss. But for those not so intimately connected, it signifies the painful reality of violence against women, for no other reason than being women.

The beginning of December has become an important time of reflection. It is a time to reflect upon the issue of violence against women, and to question what real changes have been made towards ending it.

This past fall does not bode well upon such reflection. Incidents of rape and assault committed against women in the McGill ghetto have reached terrifying proportion. The continued necessity of the Walk Safe Network reminds us that as women, we are not safe walking on the streets of our own communities.

Across the country, shelters for battered women and their children are still unable to meet the demand for their services. Women are still subject to harassment in the workplace and even death threats.

And all of this at a time when government funding restraints have brought cutbacks to projects relating to women's safety.

Unfortunately McGill hasn't done much better. The fact some of our administrators have no qualms about wearing white ribbons (which have always been distributed by women's groups in Montréal) seems ironic. They have continued to refuse to offer any financial support to groups such as Walk Safe, or effect any real changes on campus to make it safe.

Sexual harassment continues to plague the McGill campus. But the administration refuses to recognize the need for changes to the complaints process. Female students who press charges of harassment inevitably lose — those who don't know that's what would happen.

Looking back on the past three years is somehow bittersweet. The number of women's groups actively pursuing women's safety is encouraging. But the fact that there is an increasing need for these groups, that virtually nothing has been done to actually stop the violence, and that women must still fight for the right to even exist is infuriating.

December 6 is a time to remember, but it is also a time to demand for change. Until the violence ends, December 6 will replay itself on the streets, in the home, in the workplace and at school every day. We cannot let that happen any longer.

Susan Vivian

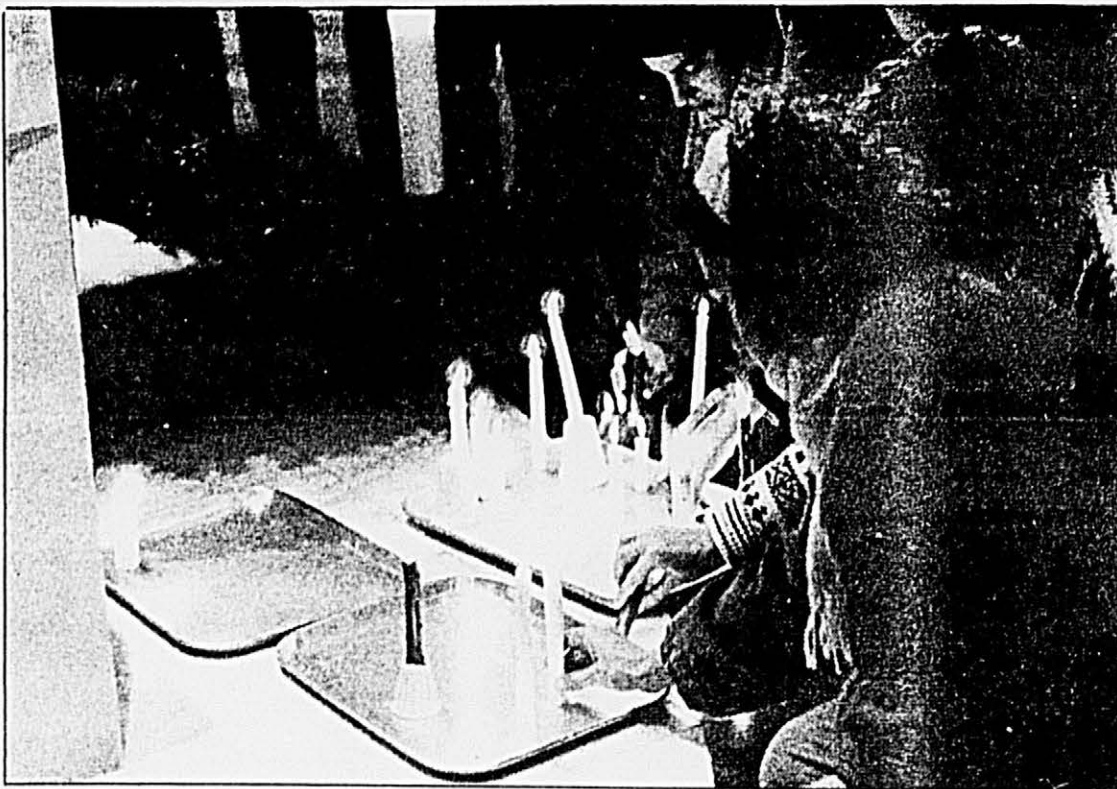


photo by Mason Cooper

hyde park

Africana Studies alive and well

Opinion submitted by the Black Students' Network.

A fictitious conversation somewhere on the McGill campus:

—You see, I told you that it was just a fad.

—Yeah, you were right. It was just an attempt at playing 'the political correctness' card.

—They were just a bunch of whiny students who temporarily forgot their place in the hierarchy of academia.

—Yeah! They wanted to use the rhetoric of oppression and victimization to force the Administration's hand.

—Like I told you before, the Black Students' Network, led by a few crazed, militant "Afrocentricists", just wanted to cause some controversy last year. They weren't serious about setting up an actual Black Studies Program.

—Oh, thank God! For a minute there, I thought McGill would forgo TRADITION and actually become representative of the student body it serves.

Last year, the BSN proposed two courses to the curriculum committee of the History Department at McGill University. The BSN was also calling for the increased representation of minorities on the

Faculty of this University. To this end, we stipulated that a Black History course be instituted at McGill and that priority be given to a lecturer of African descent to teach the course.

This stipulation provoked intense debate on the campus about "reverse racism" and "crypto-segregation". The general consensus seemed to be that the Black Students' Network was a racist, segregationist organization that didn't "know its place".

There are a few questions all people of goodwill and conscience should ask themselves. Since you have been at McGill how many courses have you taken that were taught by Black professors? Do you think it is more important to have a Jewish Studies Program than a Black Studies one? If so, ask yourself why you think that way?

How much do you as a student think you know about African, Afro-American/Canadian or Caribbean History, Sociology, Literature? For those of you who think you know a lot about these subjects, from whose perspective were you taught or did you learn about these things? That of the op-

pressor or of the oppressed? In other words, it is not enough to study about Colonialism from the point of view of the Colonial administration but it must also be studied from the view of those who were colonized, oppressed and in the end persevered.

All of these questions are real ones. They are questions that should be constantly asked in the setting of an INSTITUTION OF LEARNING. We should not be condemned for asking them. That is why we continue to push forward with our endeavours.

Africana Studies is alive and well for those of you who were concerned about its health. The BSN is prepared to stand by the integrity of its proposal, and to defend the merits of its demands. Moreover we are committed to seeing Africana Studies instituted at this University.

Finally we ask the student body of McGill and all interested parties to let us know what you think. We would be interested in hearing your answers to the questions in this piece. Letters of support would be appreciated but we also welcome your constructive criticism.

The address for the BSN is: 3480 McTavish Street, Montréal, H3A 1X9, room 404. We also have a mailbox where you can drop off your comments in the Student Union Building, on the first floor.

erratum

In "TA union organizers, university at odds over referendum" (November 30, page 1), union organizer and Sociology TA Jean-Pierre Bourdeau's name was misspelled and he was quoted as saying "Up to ten per cent of the people on the list were not TAs", which was not true. Also, the bargaining unit of the proposed union includes TAs and demonstrators only, not Graduate Assistants or sessional lecturers.



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The McGill Daily

CONSUMER CULTURE

Thursday,
December 3rd, 1992

CATALOGUE SPECIAL XMAS EDITION!

Silly Consumer Activism

by Susan Vivian — *Discover how you can save the world by buying better toilet paper!* — C2

Business Lexicon

by Michael Rottmayer — *Discover all those nifty terms that will help you make millions on the "free market"!* — C2

Tickling the consumer green

by Damion Stodola — *Just because you've caused an oil spill or two, doesn't mean you can't profit by using cute animals in commercials!* — C3

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The Junk Food Mystery

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Activists seek more democratic media

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Adventures in the land of media critiques

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The Media Foundation targets mental pollution

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Achieving the perfect blip

by Kate Stewart — *A frank look at a new menace: Activists encroaching on the airwaves!* — C8

THE TESTAMENT

YOU ARE AN archaeologist three thousand years in the future.

After months of careful excavation, your research team has unearthed one priceless artifact from a bygone era. It is cylindrical and made of aluminum, preserved over the years within a sealed container buried for the purpose.

It is painted with red and white paint, and decorated with messages written in an ancient language.

A piece of wood-pulp derived parchment is enclosed in the container with the artifact. On it is a message written in the same ancient language which adorns the artifact. The text has been sent to a scholar of this ancient language, who gives you her analysis.

"It's a warning notice, but not like a simple hazard indicator. It's more like a moralistic, religious exhortation to the future. Probably a cult thing. These people were into that."

The message on the parchment translates: "To you who read this in the future, take note of our fate as you decide your own. What lies within this container is our last testament."

What does it mean? What was somebody trying to tell you by putting this object in the capsule? It could only be the mad nonsensical ritual of some ancient alien cult, but what if it told you something else about these people, something more important?

You decide to investigate.

Analysis of the artifact's components and their construction reveals a level of technology more advanced than anything known in your society. You have an idea of how the thing was made, but some details are unclear to you, such as the fixing process of the paint and the seamless moulding of the aluminum.

Translation of the text on the outside of the object reveals that it was some kind of object up for sale, among a people speaking two similar but distinct languages. An intranslatable list denotes the former contents of the container, which apparently held some solution of water, sugar and other things. Sounds like a drink, you decide.

A few of the markings on the object are difficult to understand. There is a thing called a "trade mark" which is some sort of significant word attached to the object. Apparently some sort of entity has control of this "Trade Marks/Marques déposées", but you have no idea what it is for. Whatever it is for, it seems very important to someone.

Hmm. Interesting. You wonder if there is any literature on this phenomenon. But intriguing as the "Trade Marks/Marques déposées" idea is, you can't get enough of a handle on it to form a workable hypothesis. Probably a cult thing anyway.

It is when you analyze the chemical residue on the inside of the object that your heart starts beating faster. This is incredible. If this stuff is indeed a beverage, then perhaps it forms the answer to your question, and to the question that haunts your profession — how a global civilization, advanced in its technology and diverse in its culture could disappear so quickly and so decisively the very reason for its disappearance would never be mentioned.

You make a note in your diary.

Hypothesis: they poisoned themselves.

Fiona McCaw

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SILLY CONSUMER ACTIVISM

by
Susan Vivian

Thanks to the hard work of consumer activists, shopping for the basics — peanut butter, fruit, coffee — has become a politically correct nightmare.

The whole concept of consumer activism is based on the idea that you can save the world by buying the right thing, purchasing your way to social change.

Assessing packaging content, the political record of the producer, the possible presence of pesticide and the ethical nature of the product itself (i.e. meat is a big no-no), can leave the humble shopper's head spinning. It's almost enough to say forget it and grow/produce your own. But that, say the activists, is the whole point.

They've even developed a large body of literature to educate the average shopper on how to consume "correctly", if indeed they must consume at all.

A profusion of ethical/ecological shopping guides are available, some of which include directions on how to begin your very own boycott. These are designed to help the shopper minimize their collaboration in an exploitative, environmentally unfriendly eco-

nomic system — one based on consumerism.

Being a "responsible" consumer takes a lot of time, energy, advanced planning and often requires travel to obscure corners of the city. It's become such a burden one can't help but wonder if it's really worth it.

But alas, the conscientious consumer is lifted from a state of mental incapacitation to enlightened shopping thanks to the arrival of the "green product". They're packaged in recycled materials, safe for the ozone layer and approved by anyone from Pollution Probe to your grandmother's next door neighbour.

According to McGill economics professor Alan Fenichel, who considers himself an outraged citizen rather than an expert on the issue of consumer activism, the problem is that the mainstream political groups and corporations take the substance of the ethical shopping issue, and attempt to fit it into their profit-making strategies.

"Economics functions on the basis of unlimited consumer demand," he said. "This means the marketing of a company's product has to be made compatible with the demands of interest groups."

"Green labels are an attempt to square the circle. They are trying to make ethical and ecological ideas compatible with basic economic views and analyses. To me, something seems fundamentally wrong with this."

"I'm not convinced there is any compatibility between corporate and consumer activist interests."

So it would seem that there is no easy answer. Without a anti-consumption revolution, and a total upheaval of our current economic system, the conscientious consumer has no choice. Either move to an anarcho-syndicalist self-sustaining community, or try your best.

For those who want to immerse themselves in the consumer activist project, there are many organizations through which you can do so.

Unfortunately, a brief phone around to these groups revealed that none are currently actively working on consumer activism projects. Most however said they would support anyone who wanted to organize such a project.

So stock up on your sealable containers, macramé yourself a grocery bag, and start planting your sprouts.

A BUSINESS PAGE LEXICON

by Michael Rottmayer

→ **TSE, NYSE, AMEX, etc.** Refer to various stock exchanges, places where a select few with lots of cash (known as brokers) are allowed to trade stocks. If you want to trade stocks there, you have to let them do it for you and pay them a brokers' fee.

→ **Stock.** Ownership of part of a corporation. If the company has a million shares out there, and you own one share of stock, congratulations, you own one one-millionth of the company. Owning stock in a company gives you the right to vote in shareholders' meetings. But this usually doesn't matter because another company probably owns more than 50 per cent of the stock.

→ **Stock ratings.** Large brokers rate stocks as sell, hold, buy or aggressively buy. To avoid upsetting large corporations, they usually inflate the ratings. So if they say hold, you should sell.

→ **Bond.** When you buy a bond, the issuer (a company or the government) agrees to pay you back more than you paid at a later date. That is, if it doesn't go bankrupt.

→ **Bond Rating.** Large brokers also rate bonds by using a lot of A's and B's and things. An A rating means you'll likely get the money, a C means you won't.

→ **Junk Bonds.** Low rated bonds are also called junk bonds. Because you're not likely to see the money ever again, they offer high rates of return.

→ **Rate of Return.** The amount you get back versus the amount you paid.

→ **Restructuring.** What a company does to make more money (or lose less money) than they do now. Restructuring usually involves laying off middle managers and other white-collar workers. This process has university students worried about their futures.

→ **Layoffs.** Sort of like restructuring, except that blue collar workers get laid off, so university students don't care.

→ **Involuntary Termination.** A fancy way of saying "layoffs".

→ **Turnaround.** What a company is poised for after a restructuring and some layoffs. It means they can go back to making oodles of money.

→ **Global Competitiveness.** Yes, it's true: more goods flow around the world than ever before. What they don't tell you is that you're supposed to be competing with Mexican companies who pay workers only 75 cents an hour and have no environmental laws. This is because of the "free market".

→ **Free Market.** The reason nothing and no one in this world is free.

→ **Capitalism.** Capitalists don't actually use this word. They prefer "free market", because it gives the illusion that you are actually free to do something.

→ **Consumer Confidence.** When the average person buys something, she wonders whether she'll still have a job when her credit card bill comes in. If she is worried that she won't have a job, economists will blame her for causing a recession because she didn't buy stuff.

→ **Trade War.** When two countries who trade a lot of stuff (known as trading partners) aren't getting along, this is called a trade war. Usually each one puts a high tariff on the other's goods. This is done

because each accuses the other of violating the "free market".

→ **Economic Rebound or Recovery.** Refers to a future time when everyone will have a job again and companies will be making huge profits. Indefinitely postponed.

→ **Nikkei.** An index showing the value of the Japanese stock market. This index has lost almost half its value since a trading scandal a few years ago. So what, you say? It's one of the reasons we're in a recession right now. This is because when the stock market goes down, the money doesn't go anywhere, it just disappears.

→ **Deregulation.** This refers to the government removing controls from industries. The government does this allegedly to allow competition and let the free market provide high quality at a low price. The airlines all went bankrupt a few years after they were deregulated, because they had massive price wars. In the case of the infamous American Savings and Loans, the government deregulated Savings and Loans institutions, while still guaranteeing them. As a result a lot of Savings and Loans outfits went bust, and the American government was left to foot the bill. Some free market.

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TICKLING THE CONSUMER GREEN

BIG BUSINESS MISLEADING THE PUBLIC USING GREENWASH

by
Damion Stodola

CAPITALIZING ON THE greening of society, multinationals have invested millions trying to make their images environmentally friendly.

But environmentalists argue this corporate greening is simply a marketing ploy used to attract more buyers while disguising the environmentally unsound operations of companies.

Dermod Travis, corporate ozone coordinator for Greenpeace International, said while some companies' claims are sincere, greenwashing is primarily used to convince the public that big business has entered a new era of "green business."

"It is a fair assumption that companies are trying to isolate specific advances to project their corporate image as green for their entire operations."

Misleading consumers

WHILE SOME OF the advances made by companies are genuine, they hide the fact many corporations still engage in environmentally unsound practices.

Colin Isaacs, consultant from Contemporary Information Analysis, a firm specializing in environmental policy, agreed companies often cover up these practices.

"Many companies just stick green labels on the same old product," said Isaacs. "A lot of manufacturers abuse the concept of green marketing."

Travis said companies often focus on small advances to persuade the public they are environmentally responsible.

A popular example is DuPont's "Applause" ad which focuses on their new double-hulled oil tankers, concluding that DuPont is an environmentally responsible corporation.

Depicting seals, flamingos and other fuzzy critters clapping to Beethoven's ninth symphony, the ad neglects to mention these tankers are not presently in use and won't be ready until the year 2000.

A recent Greenpeace poll found 68 per cent of those surveyed had a positive impression of DuPont despite the fact DuPont is, according to the US Environmental Protection Agency, the US's largest industrial polluter.

Travis said many of the positive responses were due to the Applause ads.

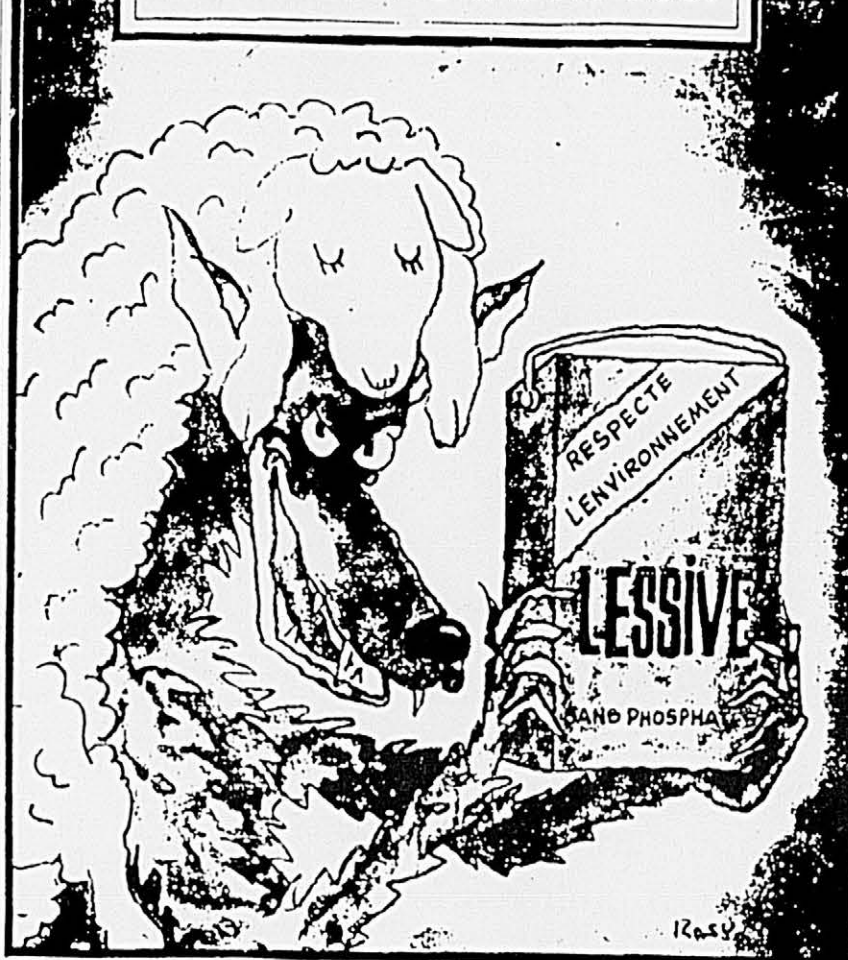
Following the Exxon oil spill at Prince William Sound, Exxon advertised its clean-up efforts and superior clean-up technology.

"However, they neglected to say 'Oh, by the way, we caused the spill,'" said Travis. "Green commercials are very effective at attracting consumers."

According to Greenpeace's *Book of Greenwash*, what the public doesn't see is the corporation's behind-the-scenes activities.

Many multinationals claim they have voluntarily initiated strategies which will ensure they act responsibly toward the

L'innocence a bon dos.



Voilà, on s'en laisse conter? Les arguments publicitaires nous font parfois sourire. Surtout quand ils sont mensagers. Sous prétexte d'être sans phosphates, une lessive peut-elle se prétendre "plus écologique"? Chez Rhone-Poulenc, nous pensons que la protection de la nature est une chose très sérieuse. Nous ne cherchons à rien cacher. Depuis des années, nos chercheurs étudient chaque des produits, la lessive sans phosphates est un élément essentiel de la vie. Ils sont présents dans notre corps et dans chaque plante. Leur incidence sur le milieu naturel et les moyens de la maîtriser sont connus depuis longtemps. Ce sont les lessives phosphatées qui présentent aujourd'hui les meilleurs résultats du point de vue de l'efficacité de lavage et de l'impact sur l'environnement.

Phosphates Rhone-Poulenc. Pour des lessives sans fables.

Hill and Knowlton's ad for Rhone Poulenc in 1991

environment.

Corporations such as DuPont have announced that they have hired environmental officers and adopted voluntary environmental standards and programs. They have also devised a far-reaching program to convince the public they are global benefactors.

"They have spent millions on their PR campaign to promote their environmental image," said Travis.

The Business Council for Sustainable Development (BCSD), an association of some 48 CEOs from the industrial heavyweights of the world, hired the largest PR firm in the world, Burson-Marsteller, to present them at the Rio Summit.

"But they don't tell the public they are also spending millions lobbying government to postpone legislation affecting their operations," said Travis.

While Burson-Marsteller promoted the corporations' green side, industry lobbyists tried to convince governments not to impose new environmental regulations.

Although companies still avoid and resist public pressure to clean up, greenwashing is quickly becoming an excellent substitute to draw public scrutiny away from industry's operations.

Greenpeace said the adoption of voluntary environmental programs is too vague to have a positive and real impact.

"Rather, the codes adopt environmental terminology, while subtly changing the meaning of key words to cover industry behaviour. The codes themselves are a form of greenwash," said a Greenpeace report.

A close look at multinational operations in the fossil fuel, chemical, waste disposal and resource extraction industries clearly show they have thrived on practices which have been exposed as unsustainable.

But, according to CEOs and other industrial representatives, they have changed their philosophy. Unfortunately, critical examination reveals their blatant hypocrisy.

CASE STUDIES OF CORPORATE HYPOCRISY

CORPORATIONS SPEND millions on advertising and promotion, attempting to con the public into buying their green image.

What consumers don't see is the hypocrisy between their green statements and their actual operations.

DuPont is the world's largest producer of ozone depleting CFCs yet DuPont denied their responsibility for 14 years.

They have recently marketed HCFC (hydrochlorofluorocarbons) as "environmentally enlightened." But in fact, HCFCs are harmful to the environment.

DuPont also resisted change in phasing out lead additives in gasoline. Lead is scientifically connected to brain damage.

Despite the fact most of the developed world banned the use of lead in gasoline, DuPont still maintains a lead producing plant in Mexico.

Real pests

IN 1990, Royal Dutch/Shell made record profits, outperforming every company in the world.

Heavily dependent on the world's largest unsustainable industry (Oil), Shell is one of the heaviest polluters in the world.

Shell emphasizes over and over its "environmental performance" and "precautionary measures", yet in Costa Rica, 500 to 2000 farmers have become sterilized due to a pesticide manufactured by Shell. Shell has refused to listen to the claims made by the farmers, saying it was too inconvenient to hear their case in the US.

Rhone Poulenc, France's largest pesticide and chemical company was named 'exporter of the year' in 1990. But the award fails to consider or mention that Rhone Poulenc ships the world's deadliest chemicals.

The producer of the world's deadliest pesticide, aldicarb (one drop on the skin will kill a human), Rhone Poulenc has continued to distribute it in 70 countries despite the fact it has poisoned thousands of people in South America, Canada and the U.S.

When phosphates were found to be the principle cause of lake and river degradation, many governments imposed phosphate use regulation.

But in France, Rhone Poulenc successfully lobbied the government to suspend legislation against phosphate use.

Their ad campaign, depicting a wolf in sheep's clothing, said "phosphates, from the point of view of environmental impact, give the best results."

— with help from the Greenpeace book of Greenwash



FEAR OF A LOUSY HOLIDAY

CapSela, Boys Explode



by
Rebecca Handford

trying to get through a toy store during Christmas is like a descending into a kiddie inferno. Between the overwhelming air of frustrated toy lust and the sounds of children screaming, crying and whining, it's enough to send even the most dedicated consumers home.

BUT STRUGGLE ON, WE MUST. The ever-present fear that the children in our lives will have a lousy holiday, and grow up to blame us in a bout of expensive therapy spurs our mad urge to buy, buy, buy.

Christmas is also the time of year when toy companies make all their money, and they need to have toys that will sell. But what are these toys, and what do they say about the kind of fun they want kids to be having?

This year's review of toys available in Québec, *Jouets '93*, gave a resounding raspberry to the toy industry. In home tests, kids and parents found almost 80 per cent of the toys they tested to be either boring, confusing, dangerous or flimsy.

If, as other reviews have, you also examined the toys for sexist and racist stereotypes, as well as for their encouragement of child consumerism, that percentage would grow still larger. And the really sad part is that nothing much has changed since we were playing with dolls and trucks all those years ago.

With this in mind, what are the big sellers this year? From the looks of things in the stores I visited, things are generally divided into girl toys and boy toys (surprise!). And those toys are radically different from each other, both in how they are built and what they do.

Boys are still fond of construction materials, such as Lego blocks and Tinkertoys. They are also being sold cars by the dozen. Tiny cars, electric race cars, ride-on cars, cars that don't look like cars, and especially cars which fall apart when you smash them.

Tyco fools parents

ONE VERY POPULAR item this year is the Incredible Crash Dummies by Tyco.

You know those crash dummies which were supposed to show you how important seatbelts were? Well, now they are being sold with a car, and both they and the car explode if you run the car into a wall. Sounds simple enough, and Tyco is marketing them to parents as being educational as well as fun.

As well, much to Tyco's delight, little boys (the only target audience for this toy) don't care much about seatbelt safety, but love to see people fall apart when smashed. The smiling face of the dummy (even when his head has been severed) lends a gruesome edge to the toy which boys seem to be wild about so far this year.

The so-called educational element of the toy is also a great marketing scam. Since few six year old boys are allowed to drive, their

parents will always be responsible for buckling them up. I doubt that any parent would stop checking their kid's seatbelt just because the child had learned about seatbelt safety from a toy.

Sitting and buying

AND WHAT ABOUT girls? Well, this year, the key word is "pink". Walking into the doll section is like being enveloped in a giant strawberry nightmare.

Dolls, which come in an astounding variety, make up the bulk of toys for girls. With the advances in motors, chemicals, etc., you can now get dolls which tan in the sun, dolls which go to the bathroom and need to be potty-trained, dolls with bones you can feel, dolls who wriggle and coo and smell like baby powder. In short, a doll which is so much like a real baby that women with occasional maternal feelings should just buy one, instead of getting pregnant.

One step away from baby dolls is that perennial fave, Barbie. Beside the rather obvious problems with her, like the fact she has balloon breasts and feet which only fit into spike heels, there are some more subtle factors which make Barbie an excellent teaching tool for those who would like to see more Stepford Wives around.

Barbie spends her life wearing fabulous clothes and having a great time with Ken (a paid escort if I ever saw one). In order to play with her, little girls must buy ever more outfits, accessories, etc. The playsets also centre around the importance of purchasing. For example, in winter Barbie goes to the ski-shop.

While you can't get skis and boots with a mountain to use them on, you can get a ski-suit and cute little mittens for Barbie to wear while she sits around waiting for Ken to get off the slopes. Or she can go to the Jean shop, the snack stand, etc. Whee.

And there is not much beyond dolls and homemaking for girls. These toys encourage sitting and buying, but not building or creating. Because of this, toy manufacturers make girl toys cheap and flimsy. The Barbie washer/dryer set in the store I visited had already broken down from handling.

Even when traditionally "boy" toys are adapted for girls, they fall into stereotyped ideas of gender division. One great example of this is the new Lego blocks for girls, which are (you guessed it) pink.

The model on the outside of the box suggests that the pink blocks are good for building cute little houses and ovens. When compared with the fabulous spaceships and castles on the regular boxes of Lego, these scenes of domestic bliss are positively stifling.

In a world which has begun to grapple with the reality of violence against women, with racism and heterosexism, we must remember that toys are tools for social conformity. For the moment, I would recommend getting some felt pens and an empty fridge box for any kid you know. Now that's what I call a Christmas present.

— with help from Harpers



PHOTO CREDIT: TONY REVOCY

THE JUNK

YOU KNOW THE stuff. Sitting on grocery store shelves, carefully packaged in boxes which invite the viewer to look closer and investigate, especially if the viewer happens to be a child. Stuff that fulfills absolutely no perceivable nutritional function.

Behind it is a huge staff of researchers, technicians and engineers, whose jobs depend on its sales. Their hard work shows in the package design, and the design of the mass produced product itself. That they can make so much of this stuff to bring to the marketplace is a technological and logistical miracle.

Millions buy it, and eat it every day. And it tastes like sweetened styrofoam.

To investigate this enigma, I selected a number of these "food" items and consulted three experts: Réjeanne Gougeon, a nutritionist from the Nutrition and Food Science centre at Royal Victoria Hospital, Ann Hale, a professor who teaches marketing in McGill's Faculty of Management, and professor Tom Naylor, a McGill economist.

The products we chose had several things in common — they were all made by well-known brands, had a certain amount of advertising behind them, and were directed mainly at children. They also lacked any obvious nutritional value.

They were: Froot Loops cereal by Kellogg's, Alpha-bits cereal by Post, Quaker Chewy Stripes granola bars with Peanut Butter n' Grape, Quaker Chewy Granola Bars with Chocohlate Chips, Graham and Marshmallows, Mini Oreos, Chocohlate covered Oreos, and Oreos double stuff by Nabisco, and Mini Rainbow Chips Ahoy cookies.

But just because there was no obvious nutritional value didn't mean there wasn't some somewhere. There had to be a reason



K FOOD MYSTERY by Fiona McCaw

for these products to exist. So I put them all in two Provigo shopping bags and trudged up the hill to visit Réjeanne Gougeon.

Gougeon laughed when she first saw me coming in with my bags of "food." Bad news for my hidden nutritional value hypothesis.

Gougeon perused the boxes of Froot Loops and Alpha Bits.

"The way I see it, these foods are sold to make kids drink milk. In reality it is a snack," she said.

Gougeon explained that a recent study revealed that most children ate these cereals directly from the box.

"If people treat it as a snack, then it is displacing candies and other kinds of snacks, and that isn't so bad," said Gougeon. "If it's displacing a better breakfast then it's junk."

High in sugar, and low in protein with negligible amounts of fibre, both cereals had very little nutritional value for the number of calories they had. Gougeon said that the cereals claim to be sources of essential nutrients (seven in the case of Froot Loops, and nine in the case of Alpha Bits) did not mean either cereal was nutritious.

Both cereals were fortified with iron, an essential nutrient. But Gougeon said that just because the iron was there, it didn't mean it could do any good, because it was bound in a compound the body could not absorb very well.

"If it's not included in an animal source of iron, or vitamin C isn't present, then it isn't helping to give you iron."

Gougeon also had a low opinion of the nutritional value of the granola bars, noting their high sugar and fat content.

"People think these are healthy because they are granola," she said. "But they are not nutrient rich, and they are not packaged as

candies. The ingredients are OK — the problem is just that they are replacing more healthy foods."

All of the products, except the Chochlaty covered Oreo cookies, had nutritional information listed on the sides of the boxes. Gougeon said the recommended portion sizes for cookies were too large, having 200 calories to a portion.

The estimated daily calorie intake is 1800 calories for children aged four to six, and 2000 calories for children aged seven to ten.

"Considering the life style of a child, the concern is that we make food choices that are nutrient dense," said Gougeon.

Not fit for children's lifestyle

ACCORDING TO GOUGEON, all of these sugar rich foods would not be particularly harmful if children had an active lifestyle with a lot of exercise, but unfortunately most children were quite sedentary.

"These foods are more appropriate in the context of action that requires a lot of energy," she said. "But many children do not participate in such activities, and in that setting this food is not appropriate at all."

Gougeon added that if children ate a lot of this food they would be left with habits that would be harmful to them in adulthood.

"We have to educate peoples' taste buds," she said. "Otherwise adults will continue this lifestyle."

So the hidden nutritional value hypothesis for the existence of these foods proved false. Indeed, if nutrition were a factor, these foods would be taken off the shelf immediately.

"As long as the food industry puts out this stuff nutritionists have a job," said Gougeon.

"Which is nice for nutritionists, but it's not good for anybody else."

So what is the answer then? Is it some sort of conspiracy of nutritionists eager to preserve their jobs?

Marketing Junk

TO GET ANOTHER angle on the question, I went to visit Ann Hale, a marketing professor in McGill's Faculty of Management.

Hale laughed when she saw the products, and then remarked on the lack of nutritive value in each of them. I felt a curious sense of déjà vu.

She said longevity was one reason for the persistence of the brands of cereals. People who ate these cereals as children were now feeding them to their own children.

"People then didn't even think of the nutritional value of what they made."

"People who buy these are just trying to make their kids eat something in the morning," added Hale.

Hale said the cereals were marketed to capture the attention of children.

"When you think of the product decisions a family makes, there are very few that children have a say in. One of the only decisions that kids make is what cereals they eat."

Hale said that attempts to appeal to kids was the reason for the large turnover in kids' cereals, and the preponderance of brands following consumer brands, such as Teenage Mutant Ninja Turtles and Dinosaurs.

Children's cereals are usually placed lower on supermarket shelves than adults' cereals in order to attract the eyes of children.

The Froot Loops box bore what looked like an advertisement for Lego toys, with the possibility of getting one with several cereal-box vouchers.

Hale explained that this "co-operative advertising", in which firms such as Lego paid to advertise on the Froot Loops box, benefitted both the toy company and the cereal. The toy company got advertising space and Kellogg's was able to use the vouchers for toys as a way of selling more cereal.

Moving on to the granola bars, I asked Hale why Quaker would produce these products, as they were low in nutritional value and not very different from other products already on the market.

"It's just good marketing," said Hale. "These are targeted for a specific consumer need and they are targeted very well."

"All of these brands maintain a close contact with people in the market," she said. "They are very much focused on changes, and the question of 'What is a way to make people buy it? If they simply sold granola, nobody would buy it.'"

She added that the "trendier" products tended not to last very long, replaced by new trends in the competitive arena of the supermarket.

Hale had a similar explanation for the appearance of types of cookies derived from other cookies, such as Oreos.

"The cookie market is extremely competitive now," said Hale. "Oreo is one of the products with a large market share. Every year there are new products so [companies think] if they don't diversify, they will lose their entire market share."

She said the same thing had happened to soft drinks such as Coca-Cola, who were forced to expand their line of products, coming up with such things as de-cafeinated Coke and Cherry Coke in order to retain their market share.

The ideas for new products begin with market researchers, who determine what will

sell, and research and development teams, who determine what can be produced most efficiently. Market researchers include people from a variety of backgrounds, including Social Sciences and Statistics. Research and development teams also include a lot of educated people, many of them with PhDs.

The market researchers work with focus groups (made up of consumers), do brainstorming to come up with new ideas and come up with prototypes.

The amount of research varies according to the novelty of the product. For new products, researchers will take the product to a pre-test market. There consumers will be given the products for free and asked questions about them, the most important being: 'would you buy this again?'

Pre-test markets can cost up to \$50 000 per product. If they reveal interest for the product, then the product may go to a test market, in which the new product is marketed in one city. Test markets are even more expensive, often as much as one million dollars.

To me, this seems to be a lot of work to create something which doesn't do a lot of good and may do some harm. Hale said that doesn't necessarily mean it shouldn't happen.

"There is demand for these products. I mean there are a lot of things that are not good for us, like alcohol and cigarettes. Everything carries a risk with it these days. I don't think you can turn the clock back. I think it's one of the things of a free market economy. The consumers do determine what is produced."

But I said, surely that's what advertising is about — creating demand for products. Surely the marketing machine to some extent determines people's choices.

Hale said that advertising actually played a very small role in consumer choices.

"What we would love to be able to say is that advertising can talk you into buying something you wouldn't ordinarily buy. If that was true, everyone would go into advertising."

Gratuitous Gratification

BUT IF HALE was right, and the reason for these products was primarily consumer demand, what would make people want these things?

My talk with Tom Naylor shed some insight on this question.

"We live in one of the first societies where people are not dying of hunger," said Naylor. "So the industry is geared toward providing gratuitous gratification, rather than what is absolutely necessary to survive."

Naylor said food manufacturers targeted much of their efforts towards producing foods that would provide this sort of gratification for the least amount of money, regardless of nutritional value.

"It's socially preposterous, but it's quite rational from the industry's point of view," he said. "The next logical step is they're going to sell predigested food."

The end of this story comes with me bringing the food back to the Daily office. The Daily staff fell on it with glee. As I write, Damion Stodola is munching away on the last of the Froot Loops. (straight out of the box, with no milk involved.) I don't understand how he can eat anything that colour.

Strange things indeed. Useless or not, bad for us or not, it seems impossible to enter any supermarket without being confronted with food items made for a market in which nutrition seems the last thing in mind. It seems madness, but it is part of who we are.

And heck, when we die, our remains will have one hell of a long shelf life.

Thursday, December 3rd, 1992

CONSUMER CULTURE

The McGill Daily

ACTIVISTS SEEK MORE DEMOCRATIC MEDIA

by
Sarah
Bowles

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MAINSTREAM MEDIA restrict the range of public debate," said Janine Jackson, a research director at FAIR (Fairness and Accuracy in Reporting), a public interest media monitoring group.

Jackson wants debate to be widened through strengthening alternative media such as cable and public access TV stations, and a revamped PBS.

FAIR is one of many groups who support the critical analysis of media by an informed public. Essentially, media awareness groups promote the ability of citizens to participate in their mass media, including giving a voice to traditionally slighted groups such as women, people of colour, lesbians and gays.

They also support a wider range of viewpoints that is more representative of the broader community. They encourage people to examine the validity of what they consume and to consider biases which alter the presentation of material and how it will be interpreted.

FAIR's main goal is criticizing the media, as it reflects only the narrow perspective of corporate ownership. Dissenting views are denied equal access to the mainstream press, as are most public interest constituency groups, effecting a type of cultural control.

Jackson thinks that the public is receptive to change and would welcome more views than are currently presented. But mainstream channels won't be what provides this diversity, she said.

"Cable and public access TV makes it possible for smaller audiences, the 'special interest groups' that are ignored by the networks, to have their needs met."

She encouraged viewers to write TV networks to complain whenever they notice misrepresentations or unbalanced coverage.

FAIR is careful not to align itself with right wing groups such as AIM (Accuracy in Media), which Jackson said supports the censorship of ideas.

"FAIR itself would never argue for something to be taken off the air," she said. "We only want to hear more voices, we want diversity."

To get the message out, FAIR publishes the bimonthly *Extra* magazine and produces the New York based radio show *Counter Spin*, which goes into national syndication next year.

Challenging portrayal

MEDIAWATCH is a national feminist group that looks at how the media portray women and girls. Linda Hawke, Outreach Coordinator, said, "While we'd be quite happy to see slasher films and hard core pornography disappear, we don't promote censorship."

"Media is now censored in that only a small percentage of society is shown," she said. "And we're not coming at it like we have a problem with sexuality. We question portrayal."

Mediawatch works with the Canadian Association of Broadcasters in revising the voluntary code about violence on television.

They also intervene at CRTC license renewals to remind reviewers of broadcast regulations, so broadcasters must prove they are taking steps toward employment equity

Are you among those who recognize that the media is biased, denounce the corporate agenda and conformist coverage, yet still rely on what is printed or shown on television as the absolute truth? Some people aren't like that.

and that they are answering viewers' questions about portrayal.

The Committee Against Sexism and Racism in Advertising (CASANDRA), a coalition run out of Mediawatch's office, was created in response to what is seen as particularly offensive alcohol advertising.

"Often women in beer ads are only there for the gratification of others, they're not related to the product," said Hawke. "We want a broader range of women, not all thin and beautiful."

"And women of colour are portrayed in a more demeaning way than other women," said Hawke.

CASANDRA is currently lobbying for regulations in alcohol advertising.

There isn't a group solely devoted to monitoring coverage of lesbians and gays in the mainstream media, but groups such as Queer Nation have been known to mount campaigns against anti-gay portrayals.

Groups such as ACT UP (the AIDS Coalition to Unleash Power) also protest scapegoating lesbians, gays, people of colour or prostitutes for the spread of AIDS.

They organize letter writing campaigns

and protests to target offensive images in the press, and on television.

Fighting for public time

A MORE GENERAL CRITIQUE of mass media comes from the Adbusters Media Foundation, a group which opposes the commercialization of the airwaves.

Brenda Shaffer, the Foundation's Production and Office Manager, said, "We support media awareness and a healthier mental environment — the ability to think critically of media and to take up active demonstration to win back our environment."

They publish a bimonthly anti-advertising magazine called *Adbusters*. It carries no ads, except those supporting media literacy — including "subvertisements" based on real ads. (A recent parody of an Absolut ad campaign met with threats of a lawsuit.)

A youth media supplement often accompanies the magazine, *Big Noise, A Journal for the Mental Environment*.

In the upcoming issue of *Adbusters*, a spoof of Benetton has a man in a business suit with about \$2000 stuffed in his mouth.

The caption underneath reads: "the true colours of Benetton". Tobacco and alcohol companies also find their work cut up, as Adbusters supports pulling their advertising from other magazines.

They also produce ads for TV which sell ideas, not products. These include "American Excess", which looks at North American garbage habits, and another which weighs the natural value of resources as living entities, rather than their monetary value.

Clients have included Greenpeace, for whom they created an ad protesting Bob Rae's lack of commitment to environmental concerns.

Their current issue features a petition fighting for public service time on television. Shaffer said the public does not have access to airwaves, which are legally owned by everyone and leased to broadcasters to use as a public service.

The management that has since been created does not serve public needs, but is motivated only by the desire to make millions of dollars, she said. *Adbusters* wants two minutes of public access time in every hour of television, including prime time, in order to return the medium to its rightful owners.

ADVENTURES IN THE LAND OF MEDIA CRITIQUE

by Dan Robins
& Fiona McCaw

ALTERNATIVE PRESS REVIEWS

IF YOU'RE SEARCHING for the truth hidden in the newspapers, the first thing you'll want is a few good guides.

While the first step is always to read a lot and broadly, there are a number of journalistic fora devoted solely to media critique.

One standard is the pair of news analysis columns each week in *The Village Voice*. Check out Doug Ireland's *Press Clips* for more in-depth discussions of the week's news, while James Ledbetter's *Media Blitz* provides a more soundbite-y (and often more New York-o-centric) screed.

Recently, Ireland has been uncovering the corporate allegiances of Clinton's potential cabinet ministers and pointing out the gaps in coverage of same in the mainstream press.

Ireland is good for letting you know who owns what and why that matters. It's pretty easy reading, though the sheer amount of facts he throws at you can be daunting.

James Ledbetter is less interesting. His column tends to be funnier, but seems to deal in individual vendettas that might not interest anyone outside the New York media circuit.

EXTRA! magazine is also fun. It's put out by Fairness and Accuracy in Reporting, a media watchdog group that looks out for creeping corporatism in news coverage.

You may remember them from the Gulf War — they were the ones who spent all those hours counting the talking-head "experts", and finding that football players were quoted more often than anti-war demonstrators.

The magazine has some damn good writing, interesting analysis and a fun column of soundbite-sized scandals.

Propaganda Review is a more scholarly tome, less slick and professional in its presentation. It nevertheless has some nifty stuff. Of particular interest in the latest issue, is an exposé of the cancer research lobby.

Then of course there's everything Noam Chomsky has ever written (except for that linguistics stuff). All of his political writing contains long (really long) stretches of media-bashing.

At times he seems to fall into the trap of blaming all evil on the U.S. (sometimes he'll include Israel), but the information is always enlightening — if only there weren't so damned much of it. Certainly his analyses of American media are spot-on.

Reading Chomsky, you'll also have to forgive him for having absolutely no doubt about what he says. If you disagree, he'll throw a million facts at you and scream about "the actual record". Just keep in mind that he can be wrong, as with his original Pol-Pot ain't-so-bad reading of Khmer Rouge Cambodia.

Then there's *Lies of Our Times*, the antidote to *The New York Times*, which, judging by the number of copies *Sadies* sells, numerous McGillicuddies depend on for their daily news.

While the above are all devoted in providing facts and contexts that are filtered out of corporation-friendly news coverage, a more general critique of the attitudes that inform most news-gathering can be found in maga-

zines like *Fuse*.

Fuse is strong on multicultural, feminist and queer issues — the hip side of the left. (Also it's beautifully designed.)

Find out what's wrong with appropriating First Nations cultures, and learn about the debates surrounding last summer's Gay Pride parade.

The quarterly *Adbusters* may assist you mainly in gut reaction, but it's still a lot of fun and definitely a help in seeing through the illusions the advertising industry casts on our mindscapes.

Altered billboards, subverted ad campaigns and reports from the anti-ad fringe combine to make a fun dip into anti-consumer culture.

Put out by journalists for journalists, the *Columbia Journalism Review* and its Canadian cousin *Carleton Journalism Review*, have a lot of nifty stuff. But they're written to impress, not to be clear.

Beyond these, almost any leftoid publication out there will contain some swipes at the media, or at least provide a much-needed alternative viewpoint.

All the above are available at numerous newsstands. Our favourite, as always, is *Le Dernier Mot* (3968 St-Laurent) where the folks will be able to direct you to a zillion other treasure troves.



THE MEDIA FOUNDATION TARGETS MENTAL POLLUTION

by
Dan Robins

AN INTERVIEW WITH KALLE LASN

The Media Foundation is one of Canada's most energetic and fun reactions to consumer culture. Founded in 1989 in opposition to the B.C. forestry industry, its scope has since expanded to what its members call "an environmental movement of the mind".

The Foundation's flagships are its bimonthly magazine, *Adbusters*, and a series of guerrilla anti-TV ads which attempt to shock viewers out of their TV-induced stupor.

The *Daily* spoke to Kalle Lasn, a co-publisher and co-editor of *Adbusters*. He talked about the Foundation's attempts to make TV more democratic and responsive to public needs.

DAILY: WHAT'S WRONG WITH TV?

Kalle Lasn: It's controlled by the wrong people. It's become controlled by the advertisers, who not only use up 12 or so minutes an hour to run their ads, but through the sponsorship of programs they also over the years have created programming which is very nice for them. TV has become a thoroughly commercialized medium, and I think this is something we're just waking up to now.

Legally the airwaves belong to you and me, to the people. And the CRTC here and the FCC in the U.S. regulate and lease them to the broadcasters who are supposed to run it as a business but also to run it as a public service. And what has happened over the last 20 or 30 years is, bit by bit the public service part of it has diminished.

Now television is almost totally a commercial enterprise which has very little of the public service element left in it, and worst of all it is actually selling the audience to advertisers. It's taking our attention spans, taking us the viewers, and selling us to advertisers at rates of up to \$300 000 for 30 seconds on prime time American TV. The tables have totally turned on the public.

HOW CAN TV BECOME MORE DEMOCRATIC?

I think it will have to almost totally change. Somewhere in the last twenty or thirty years we made a Devil's bargain with the advertising industry. We said go ahead, run your ads and we'll get our free programming. In this post-modern era of ours we're realizing we made a really bad bargain. Having sold our own public airways to the advertisers, TV is now being used as the cutting edge of our consumer society. I think it's leading us into oblivion, to be a little over-dramatic.

Political culture will have to totally change. A body like the CRTC or the FCC, maybe a revamped version of what we have now, has to really change its attitude. We have to wake up to the fact that television is now the driving force of our culture, and that we can't allow this powerful tool to rest solely in the hands of the people who want to sell us soap and chocolate bars.

At the Media Foundation we see ourselves as being like a Greenpeace of the mental environment, pointing out that pollution exists not just in the physical but also in the mental environment.

Just like the environmentalists are fighting to preserve our forests or whatever, trying to get control over our physical environment, in a similar way we try to clean up

the toxic areas of our mental environment by teaching media literacy and pointing out some of the sources of that mental pollution.

We also use campaigns like the 2 Minute Media Revolution to slowly take control away from the people who are right now in our opinion misusing that environment, and to replace it with a more benign kind of control.

WHAT DO YOU THINK IS THE POTENTIAL FOR SUBVERTING TV?

I think that many of the old methods just don't work, and we're just now discovering ways of subverting TV culture. I think that guerrilla ads, or un-commercials or anti-ads — whatever you want to call them — I think that in the '90s they will prove to be a very powerful tool, and we're just beginning to discover just how powerful they can be.

I also think that we can work through the existing channels, such as the FCC and the CRTC, and eventually get them to put various clauses and provisions in the licenses which they grant that will start to slowly turn the tide.

In the upcoming issue of *Adbusters* we have a petition for something we call the 2 Minute Media Revolution. It's a petition that asks the CRTC and the FCC in the States to include a two minute provision which frees up two minutes every hour of television time, even in prime time, for citizen-produced messages.

They would be the sort of messages that we all saw during the referendum — free-time messages where you just get in line and when your turn comes your 30 second spot is shown right across the country. Sort of two minutes given back to the people. I think our efforts will start showing some success within a year or two, with the combination of that kind of petition, plus these guerrilla ads that we buy time for.

WHAT MAKES YOU SAY THAT?

Well, because in the seventies and late sixties there was a similar scenario played out with anti-smoking campaigns. There were literally billions of dollars being spent by tobacco companies showing pro-smoking ads on TV, getting people to smoke, and this billion dollar effort was subverted by a very small number of very imaginative anti-smoking ads.

Even if you'd seen hundreds of those pro-smoking ads, a single viewing of one of those anti-smoking ads was enough. The potency of those anti-ads was proven to be

hundreds of times stronger than other kinds of ads. I think the same kind of a thing will start happening as we start targeting the car industry, the tobacco industry, the alcohol industry and various other industries. I think each one of those industries can be put into its place by anti-advertising campaigns.

WHAT ANTI-AD CAMPAIGNS IS THE MEDIA FOUNDATION INVOLVED IN?

We have about six or seven campaigns that we are waging at the moment. One of the campaigns we call the "Talking Rainforest" campaign. Its aim is to preserve the old forests of the Pacific northwest. It's a 30-second spot that ends with the message "A tree-farm is not a forest".

Then we have what we call the "Tubehead" campaign. That is a campaign that tries to warn people about television addiction, and that chronic television watching can impair your mental health.

Then we have a campaign, "American Excess", that tries to point out that North Americans consume too much. It shows the North American continent as an enormous pig. We have only 5 per cent of the people in the world, but we consume a third of the world's resources and produce almost a half of the toxic wastes. I see excessive consumption as being the mother of all environmental issues. If you were able to lower the consumption level in our society then we'd be better off in many many ways.

And we're now working on a second wave of these anti-ads. We have campaigns that take on economists, a campaign called "Economists Must Learn to Subtract". It shows a bull devastating a china shop, a takeoff on the old Merrill Lynch ads.

And now the "American Excess" campaign has escalated into an international campaign. We have the European pig and the Japanese pig now in separate commercials. And then we have a new campaign we call "The Product Is You" that shows people watching TV with the UPC codes on their foreheads and on their necks.

HOW ARE THE ANTI-AD CAMPAIGNS GOING?

In the last couple of years, our ads have been aired by up to a 100 people and organizations across the continent, and even a few instances overseas. It's been mainly by producers of public access shows in the United States and by the producers or community shows on Roger's Cable kinds of stations in Canada.

They just take our ads, we hand them these broadcast-quality, three-quarter inch or one inch copies and they just tack them at the end or at the beginning or in the middle of their shows. And there's also been about a dozen instances I'd say of people actually buying time on a commercial station and showing our ad.

IN THE PAST, CBC REFUSED TO AIR YOUR ADS, BECAUSE THEY WERE "TOO CONTROVERSIAL". HAS THAT CHANGED?

Well, one of our big victories over the last two or three years was last March. CBC finally rewrote its Advocacy Advertising guidelines. It's now more democratic. They claim they now allow controversial ads on the air.

Forty-two years they've had a policy which said that controversial advertising would not be accepted. They'd been using this for the last 25 — 30 years, actually — as an excuse for not running anything stronger than a public service announcement.

A few years ago, the British Columbia forest industry had a long-running campaign called "Forests Forever" which they had been running for about two or three years. A bunch of environmentalists didn't like the message and thought they were lying to people and so in 1989 we came up with our own television commercial that tried to tell the other side of the story.

But CBC wouldn't sell us the time even though they'd been selling time to these other people for years — we were controversial but the forest industry wasn't. And then we put out press releases and went on talk shows and created as big a kerfuffle as we could and eventually got CBC to relent and to take the Forests Forever campaign off the air. But they still wouldn't air our ads. It was out of that incident, that little victory, that the Media Foundation was born.

YOU WERE BEING SUED BY ABSOLUT OVER ONE OF YOUR ADS. WHAT STAGE IS THAT AT NOW?

They came out shouting and screaming and scaring the hell out of us. We called their bluff and they backed right up. Now they've given up trying to sue us.

CAN YOU DESCRIBE THE AD THEY WERE SUING YOU OVER?

I looks just like one of those Absolut ads. There's a bottle, it says Absolut Vodka on it, but instead of the usual kind of Absolut Celebration or Absolut Perfection, we have Absolut Nonsense. Underneath that there's a line which reads, "Any suggestion that our advertising campaign has contributed to alcoholism, drunk driving or wife and child beating is absolute nonsense. No one pays any attention to advertising." There's also the Absolut Silence one with a coffin, and in the upcoming issue of *Adbusters* we have an Absolute Hangover one showing a noose in the shape of a bottle.

The Media Foundation can be contacted at (604) 736-9401, or 1243 W. 7th Avenue, Vancouver, BC, V6H 1B7. It's possible to get copies of their anti-ads for broadcast (if you want to pay for the time). The next issue of *Adbusters* should be out within the week, and will be available at Le Dernier Mot (3968 St-Laurent).

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CONSUMER CULTURE

The McGill Daily

ACHIEVING THE PERFECT BLIP

by
Kate Stewart

AMNESTY INTERNATIONAL and Greenpeace are two groups which have mastered the technique of grabbing media attention. They are thoroughly aware of what constitutes 'news' and how to be 'credible' sources. The fact that both of these groups are international organizations and have large-scale support and membership is no coincidence.

"What's really required in terms of getting coverage is to know what journalists want," explained Jack Tackaberry, who is in charge of media and external communications for Amnesty International Canada.

"You want to get them to cover topics they don't normally cover. But you have to know what to deliver, how to deliver it and when to deliver it," he said.

Anne de Guise, the director of Greenpeace Québec knows the same tricks. "Everybody knows us, direct action is our trademark. We are known for that, and we have the tools for doing it. We have boats, we have banners. We are able to do things that other groups aren't able to do."

There is a comforting popular conception that the media are the "watchdogs of society". But it can be argued without much difficulty that the people who run the media see themselves as insiders, part of the corporate/government structure. Their interests fall firmly on the side of the status quo.

Because of this, any outside action — a demonstration or an intervention by an activist organization — is usually portrayed as a threat.

Amnesty International and Greenpeace have learned to work around this. "My job as a person communicating with the media is to ensure that I'm not engaged in activity which is hyping the story, which doesn't reflect the immediate concerns and interests of the Canadian media," said Tackaberry.

"It's self-defeating to complain that they're not covering Papua, New Guinea as an important story. You've got to understand the media environment in which you're working."

Tackaberry, a former journalist, sees the relationship between Amnesty and the press as cooperative, if not perfect for the aims of his group.

"As far as individual organizations getting coverage, the key is not what you do or how you do it, but the credibility and the quality of the information you're providing to the journalists. It's the contacts, the integrity and the credibility of the group presenting the information, and their ability to present it in a way that can be used by print, radio and TV journalists."

Greenpeace's relations with the media are perhaps less friendly, but the organization knows very well how to use them. Greenpeace practically invented primetime activism.

"What we want is somebody with a microphone to tell the public what's happening, to say, 'Look at what's going on,' because we can't do it alone with our own voice on a single site," said de Guise.

Crisis creation is a tiresome business. But just about any organization that wants attention from the media has to do it. The way the media operate forces activists to manufacture news — and even change their politics — if they want any kind of mass coverage of their causes.

Media tools

THE GENERAL FEELING groups like Greenpeace and Amnesty have towards the press is that they use the media, rather than being controlled by them.

"The media is a tool. It's not an ultimate goal," said de Guise. "We try to use this tool well. When we do a direct action we try to have banners that will speak loudly, strong slogans, and pictures that are going to penetrate the public imagination."

Amnesty's Tackaberry also sees the media as manipulable. "The most effective way of gaining media attention varies depending on the individual item, the individual story," he said.

"We issue a number of reports, and international news releases go out about once a week. We've been quite successful in terms of national coverage with releases on Yugoslavia, Myanmar and Mexico. But the attention you get really depends on the content of the press release."

Michael Hendricks, of ACT UP Montréal, sees the media in a less positive light. He said that although ACT UP (The AIDS Coalition to Unleash Power) has a fairly "extremist" reputation popularly, the press usually just ignores it (though in Montréal, some media outlets are better than others).

Although AIDS is a popular item in the news these days, the mainstream media tend to turn to 'reliable' sources for their information.

"They don't give us the attention we need. But on the other hand we're lucky to get any attention from them," Hendricks said.

Because the activism ACT UP sells is not the stuff of sound-bites and camera clips, it has a hard time keeping the media interested. Their campaigns are usually long, drawn-out battles with the government. And as a rule, the more 'radical' a group, the less credible it is in the eyes of men with visors and rolled-up sleeves.

Hendricks faces this problem all the time. "A parade with placards and picketing isn't very media-friendly. The media aren't inter-

ested in the issues, they are interested in filling space. So the agriculture show and the launching of the new Toyota are of equal value to our demonstrations," he said.

"It's difficult to create an event that will catch the media's attention. A hostage-taking would get it, but it would make it difficult to keep our membership," said Hendricks.

Media filters

GROUPS LIKE ACT UP are considered fringe elements, radical and wacky, and so they don't get much serious coverage. Only if they actually did something wacky would the media stand up and pay attention.

Tackaberry attributes the problems of groups who want attention but don't get it to a fundamental misunderstanding of how the media operates.

"A number of groups, of non-governmental organizations, have this problem. Their agendas are important and their concerns are important, but their problem is that they don't understand the constraints journalists are under."

"The liability with these groups is that they're on another agenda. They think their agenda should be important to the media, but they don't understand the mechanics of the media. They just get irritated by the situation rather than trying to work with it," said Tackaberry.

He concedes that Amnesty also has its problems when it comes to media restrictions on what gets through the gates. "If I turned out an item on Liberia I'm not going to push it extremely hard, because I know the nature of the Canadian media and I know it would be counter-productive, because it wouldn't have a Canadian hook."

Greenpeace hasn't always been successful in its media blitzes either. "It's funny sometimes," said de Guise. "The last time we were covered by CBC news, they put us in the traffic report because we disturbed the traffic with our demonstration for the ozone. We don't know why they did that, it was probably some kind of protest from the

journalists."

But Tackaberry sympathizes with the media when it comes to groups like Greenpeace and ACT UP.

"A lot of groups make the unfortunate argument that for ideological or other reasons, there is an antipathy by the journalists towards the topics that are being presented by the groups," he said. "But it's really much more simple than that. The trouble is that they are not providing the media with timely information that is useable by the journalists."

The media, in their undying quest for the perfect blip, can only handle one issue from one group at a time. If activists groups don't limit their agendas, the media will do it for them.

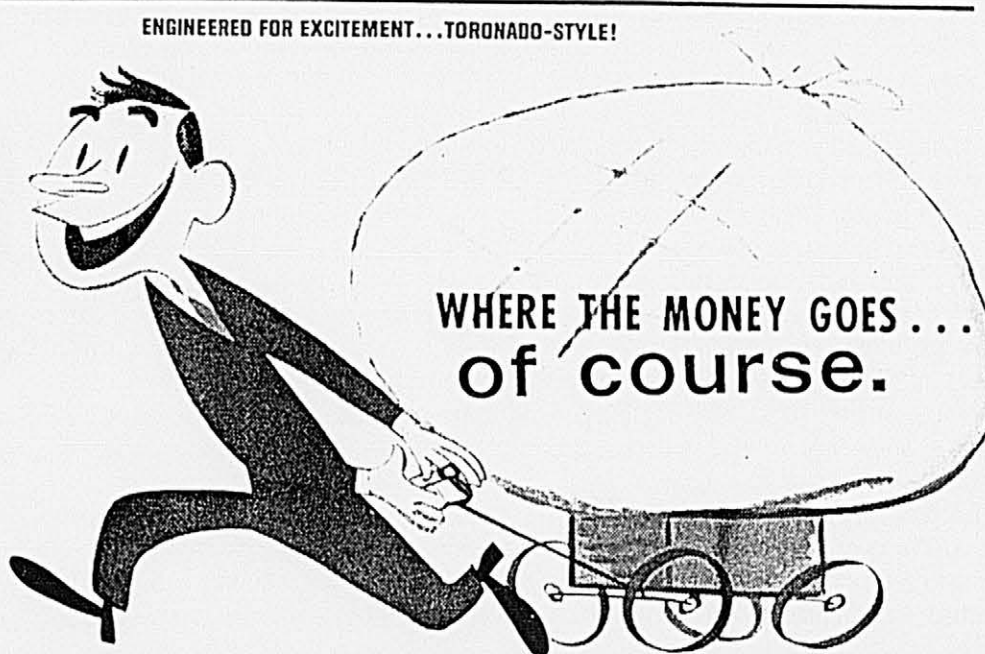
"The way the media work does affect which stories we push. Much as people don't like that, even within our own organization, you can't equally push every story," said Tackaberry. "The job of a journalist is to assess the relative news value of the story. That doesn't depreciate the importance of the human rights violations in X country, but it does impact on the coverage."

For example, Amnesty has had long-standing concerns about the situation in Morocco, said Tackaberry, "but because there's a complicated French-English conflict involved, it has received very little coverage in Québec."

Harping on the same old issues can be just as harmful to activists as feeding the media too much information at a time. "If it's a new event, a scoop, we know we're going to get lots of coverage," de Guise explained. "But there are times when we do get ignored. We had a full-page ad in the *Globe and Mail* and got no media response at all because of the referendum."

Michael Hendricks sees it pretty clearly. "The media is the only way we have to communicate with the public. You have to give them what they need, which is a story. You've got to give them something to look at."

Newsworthiness, apparently, is in the eye of the beholder.



Letters

Concentrated pond-scum

To the Daily:

You fucking bastards want to provoke responses with the pointless shit that you choose to print (with OUR precious money) in your bloody rag; well here you have it, you've finally pissed me off to no end & I've wasted more of my time writing this response (reading the trash is enough of a waste as it is!).

Where the hell do you stupid sodding activist, *anti-monarchist*, moronic and overtly pathetic lumps of concentrated pond-scum get off with the cover to the Thursday November 26th *Daily* -lack of- Culture?

Take your opinion and shove it straight up your arse!! You vile heaps of rotting pig flesh deserve to burn in the eternal fires of hell for wasting your time and my (stolen) money publishing such an offensive and utterly pointless rag as the McGill Daily.

Why don't you realize the errors of your ways (tormenting thousands of McGill students AND stealing their money—all for the misdirected sake of progress? Or is it just egotistical, editorial self-indulgence?) and put yourselves out of your misery: Crawl back into (and hopefully drown in) the sewers from whence you all came.

Furthermore, and further to various other worthless articles I've seen recently in your paper: Why the hell do you persist in the thoroughly outdated belief that provoking everyone into an activist fervour will solve all of the world's problem?

Being *really* pissed off at all of the institutions in the world and writing about it in the *Daily* will change the world! It will push it even further into the darkest reaches of hell... you snivelling, lazy, irresponsible bastards.

If you really want to improve the human condition, you should try to improve our institutions from within, with a lot of HARD WORK, rather than wasting your time and energy dismissing and dismantling them in pursuit of your lazy, lying utopian trash.

Rajesh Joshi

Much used and abused McGill Student

Horror of horrors

To the Daily:

re: cover of November 26 issue

As a new student at McGill, perhaps I'm overly surprised by the consistently childish and immature actions of your editorial board. Nonetheless, your cover photo, accompanied with the caption "WINDSOR CASTLE BURNS! — too bad they weren't inside" is worthy of a junior high school newspaper.

Not only does this photo have no relation to any of the "content" of the issue, but it wildly sensationalizes, and betrays your own oh-so-politically correct principles. I'm willing to bet a considerable sum (GASP — he's a capitalist) that you, the *Daily* board, would have refrained from printing a story about the National Assembly burning, accompanied with a statement wishing its inhabitants were inside — after all, it's not nice to criticize francophones. Why then is it permissible to criticize the Royal family?

The *Daily* advocating killing a specific group of people is irresponsible and offensive. And, horror of horrors, it screams of a double standard; political correctness, as your own editorial — in the same issue, no less — points out, can not be selective or at the whims of an individual.

Either you are politically correct, or you aren't; the *Daily* just proved which side of that equation it belongs on. But then again, no one has ever accused your paper of being objective. I just hope that when the arson bug finally bites me, and I decide to burn the offices of the *Daily*, that your board is inside. It would serve you hypocrites right.

Michael Broadhurst
U2 Arts

Too bad

To the Daily:

Too bad the *Daily* wasn't inside!

J. Jackson

U1 Science

On his own behalf

To the Daily:

Melony Jamieson (letter, November 26) obviously didn't understand my last letter (November 18), and is therefore continuing to insist that Mr. Koffler sign all his letters "President, Hillel". But if Koffler were to sign his title, that would imply that he is writing on Hillel's behalf. If he writes only on his own behalf (I assume his being president of Hillel does not inhibit his ability to think freely), he should not sign his title.

Why do I feel so strongly about this? Let me put this into "historical" perspective. I've been mad at Yousef Arafat ever since his first letter to the *Daily*: a response to Daniel Koffler. It began (this is not an exact quote since I have since recycled that *Daily*): "True to its nature, Hillel never misses a chance to stir up bad feelings on campus."

But Koffler had not signed as President of Hillel; Koffler can be accused of stirring up bad feelings on campus, *not* Hillel. (If Ms. Jamieson can present proof that Hillel was involved, then I will redirect my anger at Koffler and Hillel.)

Ms. Jamieson wrote "the readers have the right to know when an opinion... is actually being voiced by a member of the opposing group". Since the two opposing groups are really the Arabs and the Jews, Ms. Jamieson is

saying that all those who express an opinion on this subject should identify their race; I should therefore be signing my letters "Jeremy Michelson, Jew", even though I am not an active member of any religious organization.

Perhaps, Ms. Jamieson is correct. However, since this practice could be offensive to some, we should be more subtle.

Sincerely,

Jeremy Michelson
Big Nose

Charitable reporting

To the Daily:

Please explain. You claim that you do not write about the charitable events sponsored by fraternities and sororities on campus because the *Daily* does not believe in charity, since it doesn't make fundamental changes to an oppressive system, but is merely a band-aid solution to a deeper problem, serving only to



banish the guilt of its practitioners, etc.

Yet on November 26 you published articles promoting benefits for Mohawk radio, the Montréal Sexual Assault Centre, the Native Women's Shelter and the Native Friendship Centre. This sure sounds like reporting on (even, oh my!, promoting) charitable events.

So what's the deal? Do you report charitable events or not? If so, why not those sponsored by frats and sororities? If not, how do you explain all the charitable events that you have been reporting on? I'd appreciate a response.

H. Corere
Arts

Denigration of Indians

To the Daily:

"East is East and West is West, but East plus West is much the best." — L.L. Rai

There appears to be a substantial amount of discussion of both racism and the media in the school newspapers. I believe that racism exists in our community, but I disagree with those who state that "Canada is a racist country". I do believe, however, that our media deserve some criticism.

In addition to the non-representation of visible minorities, the media has targeted East-Indians for their most acrid criticisms. The CBC, the *Gazette* and the *Globe and Mail* have especially done well in intellectualizing racism. The consistency of the denigration of Indians, and especially of Hindus, leads me to suspect that the media is not simply doing its duty.

Someone who reads the articles or watches broadcasts concerning Indians may come to the conclusion that most Indian widows are burned, that most Indian men are anti-scientific, that they do not comprehend the concept of democracy (although Patrick Watson does), that they are hypocrites, that Hindus perform animal sacrifices, are lazy and killers of baby girls (the relatively high sex ratio was once given as proof of this, although the possibility of the underestimation of the number of females was not considered).

The other message that the media gives is that the benevolent Raj was responsible for India's industrial development and that Indians should be grateful. Of course it is assumed that the British rule benefited Indians, and that incidents in which natives were killed were anomalies (the corollary being that calls for independence were motivated by the possibility of personal gain).

Gandhi stated that the British had to humiliate Indians in order to control them. The West has lost its control but not its ability to humiliate.

Bharat N. Patel
U3 Biology

All interests

To the Daily:

We appreciate the effort Mr. Bourdeau made to keep to the facts in his response to Pan and Glass. We wish Ms. Nambiar had done the same, instead of launching an attack on the Earth and Planetary Sciences Department.

Most of us in Earth and Planetary Sciences read the letter written by Mr. Pan and also thought his conspiracy fears were bizarre and groundless. Mr. Glass, however, was not informed that his name had been co-signed until 2 days after submission to the *Daily*, and at no time did he give permission for the use of his name on that letter.

We do not appreciate the aspersions directed by Ms. Nambiar toward Earth and Planetary Sciences graduate students and our department (by the way, that's Planets, not Stars — Physics does Stars). Those of us opposing the union have avoided attacks on the departments of pro-union activists because we recognize that individuals and departments are separate things, and students can think for themselves (no, Mr. Pollard, we haven't been "told how to vote").

Some of us have spoken against the Union because we don't think it's in our best interests. Although there exist students in need of better conditions (and we don't mean vacation pay, just livable conditions), we're not confident that unionization is the best idea for all students. If the Union passes, it must act in the best interests of *all* McGill TAs, not just those passionate enough to be active in its formation, and there are a wide range of needs for graduate students at this university.

Andrew Bono, MSc1
Jeanette Roelofsen, PhD3
Chuck McDonald, MSc1
Eva Drivet, MSc2
Frank Glass, MSc1
Earth and Planetary Sciences

Educating people like you

To the Daily:

re: Ian Hay's response to my response to Ian Hay's letter.

I am so grateful to you, Mr. Hay, for extending your hearty congratulations to me. So I'm the lucky recipient of your profound world view!

It seems that you are deeply offended when we question your right to speak on the subject of the black underclass in North America. Well, Mr. Hay, perhaps if you were well-informed on the issues and didn't insist on spewing oppressive garbage, no one would have "gone so ridiculously far as to question [your] prerogative as an individual to address the quasi-Marxist/feminist/black activist theories of bell hooks".

So what IS it that qualifies you to make the brilliant analysis that "racial and anti-social advancements within this black underclass" are the real causes of marginalization? Is it your quasi-conservative/white masculinist ideology, informed by your position of privilege? Who's really "divorced from reality"?

Contrary to what you would have us believe, Mr. Hay, no one has conspired to stay in a position of disadvantage, just so they can agitate the likes of you. How you contradict yourself! While hastily mentioning that you "never suggested there wasn't a problem of racial inequality", in your original masterpiece you dismissed the existence of "institutionalized (white) racism, and imperialist oppression (which has somehow become domestic)". This would lead on to infer that, yes, you ARE denying there is a problem.

I would continue, but I am sick of educating people like you, comfortable in their privilege and desperately trying to hold on to it. When you choose to engage in intelligent discourse, perhaps we'll take you seriously. Until then, we'll just continue to be "ridiculous", "vicious", "progressively imaginary" and "divorced from reality", silenced by yet another white expert spouting off about people of colour.

Rima Banerji, U1 Arts
SHAKTI, Womanist Collective

Letter from Amerika

To the Daily,

But especially to "Don McGowan, Special Student" ("Special" as in Special Olympics, Don?).

Sorry to take so long to get back to you, Don, but it takes a while for the *Daily* to find me at my new address. Then again, it took you a couple of years to generate your query about my endless supply of spare time, which indicates that you've been very, very, busy yourself, or that you're an uncomplicated sort of fellow who likes to mull things over a good long spell before he speaks his piece.

Anyway, I was touched to know that I'm remembered, even missed. For my part, I miss the *Daily*; the student papers at my new campus here in Amerika (note approved radical spelling) are tame, tame, tame.

For the first few weeks I would search restlessly through their bland pages for something familiar, like an alternative sexuality piece on the pleasures of sticking barbed fishing lures into one's knob, or perhaps some moving and lyrical feminist poems about eating disorders.

Nothing. I don't even bother picking them up anymore, much less fulminate in their letter columns. Even the supposed "alternative" student rag makes the McGill *Reporter* look like a four alarm First Nations Queer and Lesbian Stop the Violence Poetry Issue of the McGill *Daily* Culture.

Looks like a great year at the *Daily*, though! I see that Martin Dufresne has finally been challenged for supremacy in the competitive domain of male feminist self-negation, by no less distinguished authority than Prof. Robert Wallace of Glendon College, who sees groups like Dufresne's for the treacherous patriarchal fifth column they are (*Daily*, October 12).

Martin, you're not going to take this standing up are you? If this hypocrite Wallace is so holy, why doesn't he give up his tenured job in the masculine university hierarchy so a qualified woman can take his place, huh?

Well, just wanted to touch base. Don't ever change, *Daily*!

C. Doerksen,
Visiting Student in Exile

Ed. Note: We miss you too. Don't ever change, C!

Innocent people

To the Daily:

My first instinct was to ignore the cover of the McGill *Daily*, 'Too Bad They Weren't Inside', as just an example of the work of an insecure little person looking for recognition as a liberated thinker (!). Then I thought about it some more and wondered if this Dan Robins has parents, sisters, brothers, friends and if so, did the image of their bodies burning to a crisp ever enter his mind? Perhaps that mind doesn't have the imagination.

Yes, this is a student paper, and as such can push its editorial to the edge. But the edge of what? Hatred, meanness, cruelty, savagery? Don't write bleeding heart articles about any social issues that may be politically correct (from your point of view) but then condone the torture and murder of a family that you seem to think is deserving of such a vile death.

This is not funny, not laid-back, not even worthy of this much of my time (5 mins.) but I believe a mind such as yours is the kind of mind that could pull a trigger and kill innocent people. You are not clever. You are not radical. You are not to be admired for your "daring" — rather you should be removed from your position. It is a position that carries a certain amount of responsibility — you have shown to be incapable of carrying it.

Ann Hamilton
MLIS1, 1993

Camille Paglia, sex changes and that feminism stuff

BY MIMI CHOI

Toronto (CUP) — "I would like to encourage risky or courageous behaviour for women," says German director Monika Treut. "Women really are still not very aware of, are still afraid of, being just themselves."

Treut has just come out with *Female Misbehaviour*, four short films which portray four women, two notorious and undeniably unique, the other two obscure but increasingly representative. The films were made without trying to connect them, but Treut decided to compile them for financing and distribution. As a grouped work, the film reflects several unified issues of contemporary feminism.

In *Bondage*, Carol speaks of S&M and breast torture as "very warm, very safe, very secure" — increasingly common words on a formerly titillating topic. Treut made *Bondage* in 1983, when the Ontario Film Censor Board (as it was known then) determined which version of *The Tin Drum* we could see.

So, in 1992, Treut is slightly amused and detached about recent social acceptance of formerly underground practices. "It's a normal process, I think. I've talked to a lot of women who do alternative pornography. And they're all so pissed that Madonna came out with *Sex!* They say, 'We've been doing it for 10 years and now she comes along and makes millions of bucks! And we have to slave away, we have to work 16 hours a day and we make so little money!'"

But Treut is more philosophical. "This has always been the same story. There are people, you could call them avant-garde or whatever, artists or people who just feel they have to do things. And they start working and they open a field. And then a mainstream person comes along and just steals a lot of ideas and watches trends and turns their work into mainstream icons."

The other three portraits were done more recently. Treut filmed perky performance artist Annie Sprinkle in 1989 and Camille Paglia and Max Valerio in the past year. *Annie* and *Max* are portrayed with great sympathy. In contrast, the necessary editing of Dr. Paglia, sometimes in mid-sentence, reflects Treut's qualified admiration.

"I've never seen a woman like her. I think I've not even seen a man like her. She is an extremely narcissistic person, which is very rare for women. Women are pretty much into dialogue, that's what they learn. She is a person into monologue. She doesn't really care what other people say. But I think this is a phenomenon that she goes on and on, like a self-fueled machine."

Treut is especially interested in the dynamics between Paglia and her audience, particularly mainstream feminists. "People who hate her see her as a package deal. They think they have to buy every word she's saying or writing. And this strikes me as weird behaviour. What are they looking for? Role models? I'm in favour of someone who stirs up controversy."

"I'm interested in how people

receive her, because sometimes that tells you more about people than about her. Paglia likes to attack structures so that they collapse. She likes to destroy concepts which traditional feminists need to live within. They think Camille is destroying everything. They just can't deal with that kind of thinking, which is completely individual."

Treut also comments on responses from mainstream feminists. "When they saw the portrait of Paglia, they were ready to hate her. Some of them were saying later to me, 'I was surprised. It's interesting. I like it.' And they kind of changed their minds, not completely, but they were more willing to say, 'Oh, there is a point to her. You can't just condemn her.'" Others enjoy the film, but still can't stand Paglia.

It's not as if Treut is worried about pleasing feminists, though. "They're much too easy to please. You give them what they like to see and they're in heaven. Feminism is not really known for sophisticated taste in the arts. But people in general are not very sophisticated about certain styles of film or literature. Why should feminists be an exception there?"

"I always find that there are certain people who have an understanding of things because they're

used to thinking for themselves. But the more people are caught or trapped in an ideology, the less they are able to have their own judgement on things. Like religious people, they just believe in certain things and they're happy when they see their beliefs on screen."

Max, the portrait of a pending transsexual, is perhaps the most compelling of the four sections. I'm almost tempted to say "poignant", but Max's goofy laugh and observations of increasing masculinity keep things light. I ask Treut for an update and she responds that Max is still waiting for the operation.

"When they start the transition, they're in this nowhere land. So it's really hard for them to get decent jobs. They're so preoccupied with their changes, they need a lot of time for themselves. Also, it's hard to tell an employer, 'Hi, my name is Anita. I will change a lot. Don't you worry.'"

"I think there is some unconscious sexism involved in the operation. Most of these doctors are men and I think they just don't want to give a woman a penis. I suspect that there's something weird going on that they make it very expensive, make it look very complicated because they're so proud of their penises. On the other

hand, they just like to construct vaginas."

While Treut is reluctant to discuss her next project *Bad Luck*, the subject of the current neo-nazi movement in Germany sparks her interest. "I would love to make a documentary on them because I really understand these people. It's East Germany that's very important. They are desperate, they are angry. They pick on people who are weaker than they are."

Treut believes the Wall should have stayed up for a few years longer. "I was so glad to be in America then, because I thought it would be horrible. It should have been a gradual process. People were cheated. West German corporations profited immediately."

"Young people have no place to go, no bars. So they get on drugs, alcohol, they get angry. Instead of going to the West German government with a bomb, they go for the nearest foreigner to attack. Somebody with sanity has to fight for better education, more jobs, for some kind of future for the young generation. That's the only way to fight fascism. Desperate people do fascist things."

Treut is not optimistic about German funding for such a project, but her words ring in my ears.

POWER TRIP

BY JANE TREMBLAY



WORDS PICTURES

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BY GRACE

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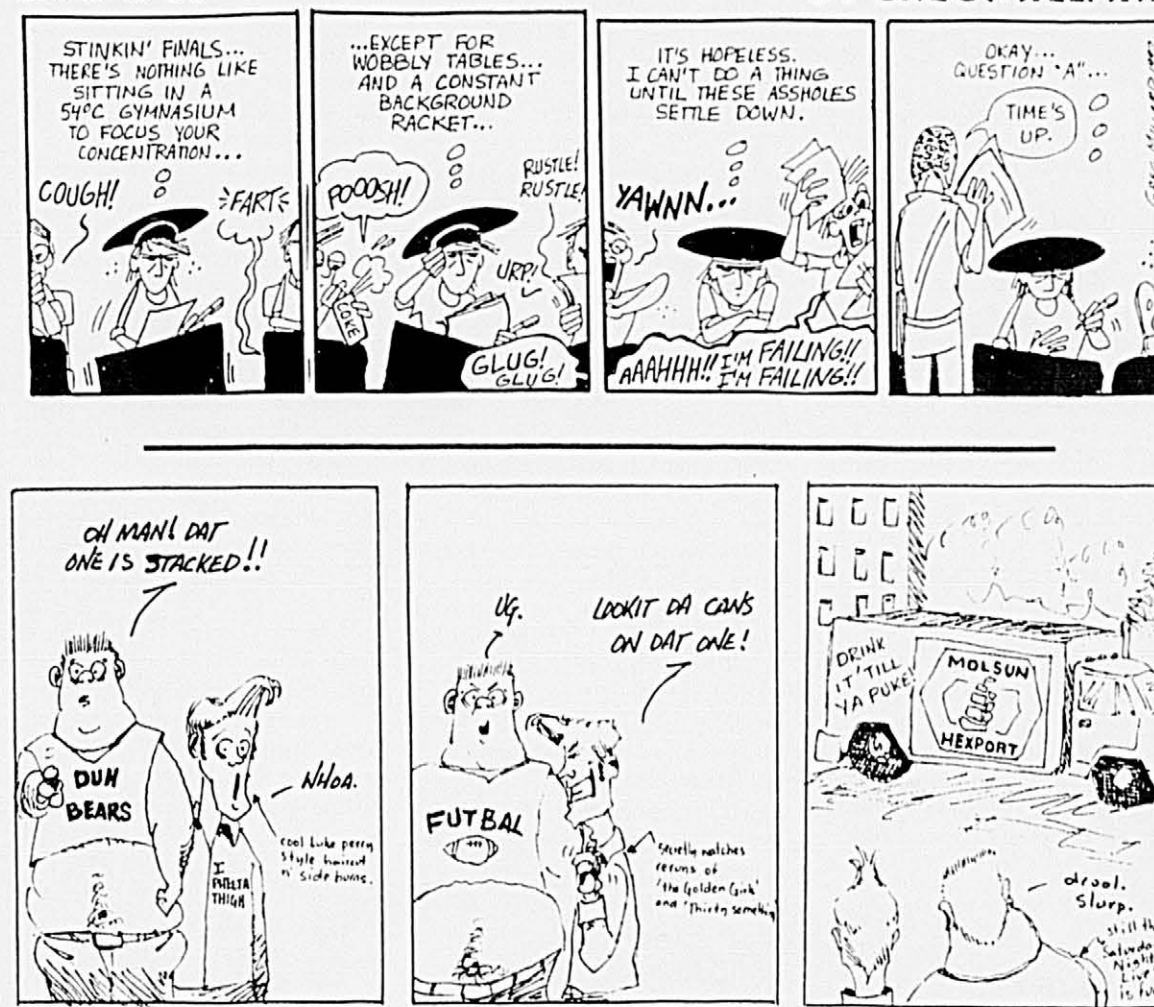
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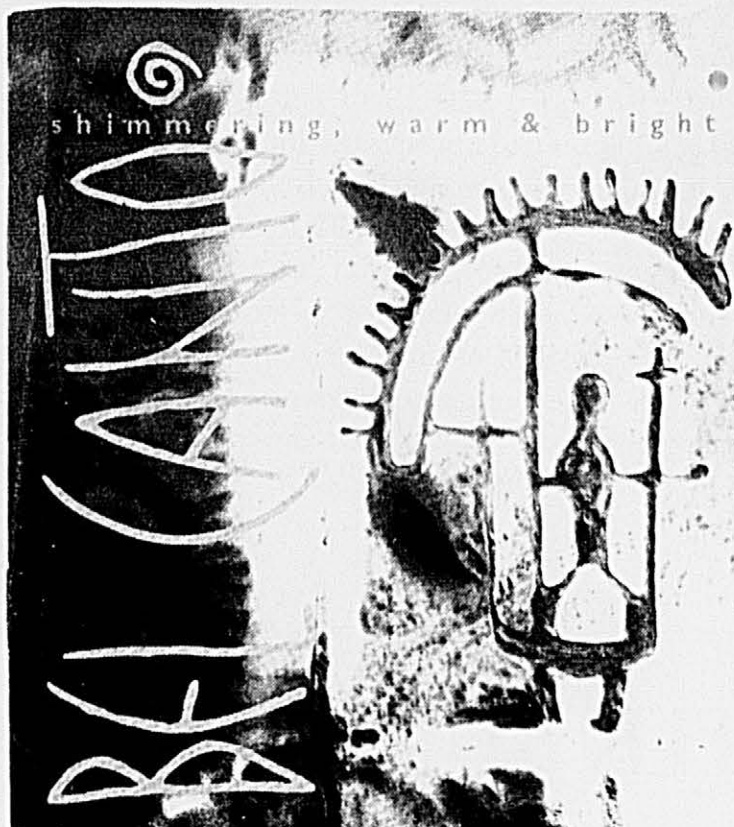
BY GREG MILLARD



Taste tests on munchable music

MUSIC

BY MO AL-NUAIMY



Bel Canto Shimmering, warm & bright (Dali Records/Electra Entertainment)

Wouldn't you know it, possibly my favourite disc this year and it hasn't even been released in Canada yet. This is Bel Canto's third album, following *White Out Conditions* and *Birds Of Passage*.

Both of this Norwegian duo's previous works became instant underground hits with alternative and musique actuelle fans. The ethereal lyrics and spacious, atmospheric instrumentations

enchanted listeners, painting spiritual masterpieces on the soul's easel.

This third offering is certainly as good, if not better than what went before. I found the music less synthetic, the rigid electronic beats of its predecessors giving way to a more organic sound, borrowing elements of Oriental and African cultures.

The lyrics are still sung in a variety of European languages. Though predominantly in English, some of the tracks are sung in French, German and Spanish. When the songs slip out of my

range of language they retain their beauty as songs-without-words.

A Canadian release date has yet to be established because it looks like their European distributor Kamm Discs has been busy making enemies North of the 49th parallel. Nettwerk, who used to distribute Kamm, has sworn blind that they will never again have anything to do with them. Electra Canada has no information regarding a release — they haven't even received a sample yet. Electra U.S. released the disc five months ago and assure me Canadian distribution should start in the new year. If you don't mind sending Canadian dollars south of the border you can find the album in import shops all over the city. — A+

Planete X Solaris (Antimatter)

Could this be Québec's answer to the Manchester scene? The music on Planet X's second album sounds suspiciously Stone Roses inspired. Well, better than the Roses actually, spacier and much better performed. There's also a twist of mid-eighties Siouxsie and the Banshees. They manage to balance jangly guitars with warm seductive synthesizers to produce something that is almost, but not

quite, totally unlike jazz.

What spoils this album is the singing. A scratchy, tuneless voice grinds out Ogre'-esque lyrics while managing to sound like an asthmatic Edward Kaspel. As a unique and deliberate style it is utterly unconvincing. If they're looking for a major label signing, they should probably think about sticking the voice through some distortion boxes and going for the Skinny Puppy market. Better luck next time. — B-

The Bourbon Tabernacle Choir Superior Cackling Hen (Yonder Records/Sony Music)

If you're looking for something uplifting, aware, full of soul, and down right funky this might be the album for you. The Choir released their first Major label offering last month to a packed Club Soda. The live performance energy that has won them so many fans since their inception in '85. They've survived the major label muzak machine with some surprising improvements. The raw, im-



provisational sound that typified their previous releases has been studio groomed into excitement, verve and mile wide grooves that are all but impossible to stand still to.

The production is superb, the singing inspired and the lyrics excellent. Not all the songs are dance oriented though. There are a handful of gospel-blues numbers that coat the listener with the aural equivalent of heavily spiked maple syrup, before licking it all off again as the pace picks up.

This is a Superior Cackling disc alright and no two ways about it. — A

Swallow Blow (4AD/PolyGram)

Listening to this album is possibly the closest I've come to an absolute waste of time. This South London based duo has put together what can only be described as another nail in 4AD's coffin.

Mushy, distorted guitars shift uncomfortably against badly uncrowned meaningless vocals in what sounds like a paint-by-numbers attempt to produce an alternative atmospheric album. I can only assume that they're trying to sound like their talented label-mates Lush. They end up sounding closer to fellow 4AD losers His Name Is Alive, but less experienced.

If you're buying stocking stuffers for Valium nuts that love muzak, this might fit the bill. Otherwise stay away. — F

Czech bassist leaving on a jet plane

Told to leave "voluntarily" — or be deported

BY JULIUS CHAPPLE

"The Dysfunctions are the only local act involved in shaping the Canadian sound of the future."

— Janet Prire, *The Chronicle*.

Maybe so, but if the folks at Employment and Immigration Canada have their way, the Dysfunctions may not be around long enough to do any more than flash a quick smile at the Canadian music scene, and get booted out.

Their bassist, Czechoslovakian Tommas Cernoch, has been denied political asylum and asked to leave the country "voluntarily". If he doesn't comply, he'll be deported.

Cernoch came to this country via Cuba in August of 1989, seeking asylum. This was before the Velvet Revolution, before the dismantling of the hulking and decrepit Communist machine.

Once in Canada, he was swallowed by the bureaucratic process. Three years later, the revolution is over and the Canadian government decided that (a) because he's never experi-

enced ideological persecution (other than four days in jail), and (b) because his country is no longer "communist", Cernoch has no grounds for seeking refugee status.

That in the three years he's been here he has had to establish a new life, and is succeeding in it, appears not to have occurred to them. As things stand, he's out.

So things look bleak for this up-and-coming local band. They've been rehearsing together for two years. Their debut album, *Torn*, is just out on Aquarius Records. This Wednesday they are releasing their first video. And on Friday, Cernoch gets on the plane back to Czechoslovakia.

There is one ray of hope, however faint it may be. Recently, a member of another local band, the Clouds, found himself in the same situation. An associate of the Minister of Immigration was persuaded to hear the band's tape, and he in turn had words with the Minister, the Honourable Bernard Valcourt. The band member stayed.

Cernoch is hoping that he can

muster enough media and public support to present his case the same way. After all, he's directly involved in the Canadian art scene, and he's obligated to the industry, his record company, his bandmates.

This means they rely on him, as he relies on them, for their livelihood. When Cernoch goes, his Canadian bandmates will be out of work for a while.

A tour would have to be cancelled until a replacement could be found, which means no money for DKD concert promotions. His departure will not single-handedly deliver the death-blow to the Canadian economy, but it will not go unnoticed.

The Dysfunctions' success depends on Cernoch — he is part of a tight-knit group that is succeeding for that very reason. If he goes, it's back to square one for the others.

It seems a bit silly that in a nation which pays at least lip-service to the idea of a distinct, un-American, Canadian culture, there is so little consistency in the

application of laws that dictate who can and can't be a part of it. Yet Cernoch has bought his tickets, and he's leaving "voluntarily".

In a nation so paranoid of being crushed by the American juggernaut, the government has no qualms about breaking up a band that truly does represent Canada at its best.

We all heard the "cultural mosaic" thing a thousand times in high school. If "our" culture is as beleaguered as it appears, then it is precisely people like Cernoch who should be encouraged, not kicked out.

But what it gets down to for the government is that unless you can't represent the diversity this country stands for, you're out. Shouldn't it be the other way around?

If you are interested in supporting local music and protesting Cernoch's deportation, feel free to fax the Minister of Employment and Immigration, Bernard Valcourt, at (819) 994-0048. Do it collect — he won't mind.



MUSIC



Surviving in Modern Times has nothing new to say

Surviving in Modern Times • State of Emergency

BY CHRISTINE VARGA

THE SIX-PIECE BAND State of Emergency presented its premiere performance of *Surviving in Modern Times* this past weekend at the Strathearn Centre.

"We are creating new inroads in modern music, dance and sound with *Surviving in Modern Times*," said Rick J. Hartman, promoting State of Emergency's cross-Canada tour.

But this extravaganza is not exceptionally original.

The band features some very talented musicians. Most noteworthy were the wicked beats pounded out by the band's drummer, and the sensuous sounds of the sax player, who also provided churning Tom Waits-inspired vocals. Bongo drums, various percussion instruments, keyboard and guitars blended with these to create a funky latino-type sound.

Despite the fine performance of the musicians, the music was not particularly innovative. The band, both in genre and size, is highly reminiscent of The Bourbon Tabernacle Choir or The Commitments, and the dance, choreographed by Abigail Amies, isn't extremely innovative either.

Hartman is also very proud of the use in the production of "FX 3-D laser stereo sound," his own project. He claims this new sound technology is "seventeen times clearer and more powerful than

a compact disc", with myriad applications.

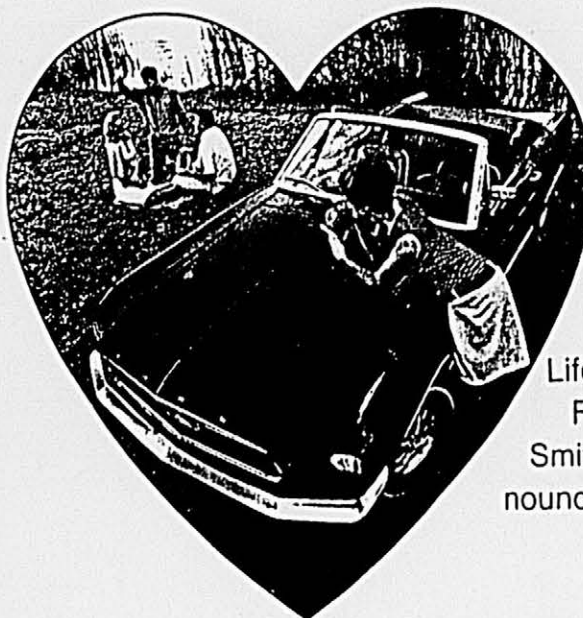
Perhaps it was a consequence of the restrictions of the small theatre space at the Strathearn, but this novel technology, patent pending, which is to "render Dolby obsolete", was undetectable to the naked ear.

Hartman also said "this presentation gives a strong social message." While the choreography at times hinted at socio-economic, racial and feminist issues, the few song lyrics referring to the state of the world did not exactly constitute a rallying cry for social justice.

On the whole, *Surviving in Modern Times*, which Hartman claims to be unique in its approach to promoting activism, really has nothing new to say nor any revolutionary method of expressing political and environmental concerns.

One interesting aspect of the tour is that it will be a working tour, featuring workshops and lectures. Rick Hartman will lecture on audio-visual technology, a dance workshop will be held, and the founder of State of Emergency, saxophone player and *Rolling Stone* investigative journalism award-winner Ian Halperin, will be giving a workshop on journalism.

The cross-Canada tour will begin at the end of January. For more information, call 524-0373.



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Stuff & things from CKUT

CKUT's chart is based on airplay received.



ARTIST	ALBUM	LABEL
Consolidated Television	Play More Music Television	Nettwerk/EMI
Beat Happening	You Turn Me On	Capitol
Royal Trux	—	K/Subpop/Cargo
Furnace Face (cc)	Just Buy It	Drag City/Touch & Go
various	Kill Rock Stars	One Handed Records/Cargo
Daddy Freddy	Ragamuffin Soldier	Kill Rock Stars/Cargo
Big Sugar (cc)	—	Chrysalis/Capitol
Sucking Chest Wound (cc)	God Family Country	A&M
Throwing Muses	Red Heaven	DOVe
Tom Waits	Bone Machine	4AD/WEA
Various	Throw	A&M
FSK	Son of Kraut	Yoyo/K
Moodswings	Moodfood By...	Sub Up
Various	Only for the Headstrong	Arista/BMG
Wool	Budspawn	FFRR/Polygram
Various (cc)	Bittersweet Canada	Bong Load
Jackson Delta (cc)	Live	Word of Mouth
Gruntruck	Push	Southern Comfort/Cargo
Ramones	Mondo Bizarro	Roadrunner/Relativity
Fat (cc)	Magnetizer	MCA
Billy Childish & Black Hands	Original Chatham Jack	Megaphone
Various	Bogle	Sub Pop/Cargo
Allison Krauss	Every Time You Say Goodbye	Island/A&M
Fear Factory	Soul of a New Machine	Rounder/Denon
Th' Faith Healers	Lido	Roadrunner
X Legged Sally	Slow Up	Too Pure
Walkabouts	Dead Man Rise	Sub Rosa
HP Zinker	Perseverance	Sub Pop/Cargo
Chumbawumba	Shhh	Thrill Jockey/Caroline
David Murray with Pierre Dorge	Jazzpar Suite	Agit Pop
Various	Music of New Mexico: Hispanic Trad.	Enja/Fusion III
Joey Kline	Makin' Wishes 7"	Folkways/Denon
Jesus Lizard	Liar	Popluma
Cobra	Step Aside	Touch & Go
		RAS

CKUT is not the only community radio station in town. CKHQ is a Mohawk station in Kanehsatake, and they are in very severe financial straits.. A benefit has been organized for them on Friday night at L'Union Française, 429 Viger St. E. featuring local performers like Karen Young, Rhythm Activism and The Pegg Street Klezmer Band.

Chœur MAHA, an all-women's choir will be performing this Saturday at Ciné Cheetah, 1604C Blvd. St. Laurent. The choir sings original compositions by its director, Kathy Kennedy, as well as traditional and contemporary works by women, including songs by Oumou Sissoum and kd lang. Tune in Friday morning between 8 and 9 to hear a sample of their singing, live from our studios.

On air, we'll be presenting a special program on women & violence on Sunday December 6 from 14-16h00, in commemoration of the women slain at the Université de Montréal.

Dangereuses conclusions

Sophie Brouillet

Pour en finir avec l'excellence, d'Hélène Pednault, publié aux éditions Boréal, 315 pages.

Nous vivons dans un monde où se côtoient paradoxalement la performance, toujours plus poussée et la médiocrité démissionnaire. Comment comprendre la coexistence, dans la même société, d'exigences extrêmes dans le domaine du sport, de découvertes phénoménales dans celui des sciences, d'un rendement toujours plus parfait dans celui de la technologie, et d'un système d'éducation négligé, d'un désintéressement pour les valeurs morales, d'une jeunesse sans énergie et sans projets?

Chose certaine, nous sommes coincés entre nos réussites et nos lacunes. Obsédés par l'atteinte des premières, empêtrés dans la nonchalance que perpétuent les deuxièmes, nous sommes incapables de dépasser notre vision des choses. Et nous aurions bien besoin d'un peu de recul, pour réfléchir sur cette excellence qui, par excès ou par défaut, façonne nos vies.

Le livre d'Hélène Pednault, *Pour*

en finir avec l'excellence, permet un tel recul, mais la solution qu'il propose au problème démythifié est erronée. C'est un essai intéressant, mais dangereux.

L'ouvrage invite à s'asseoir confortablement pour quelques heures, en fermant derrière soi les portes du monde, et à se plonger dans une méditation rêveuse sur sa façon de vivre. Il n'est pas question de se hisser avec effort au niveau d'une réflexion philosophique. C'est au vécu quotidien qu'Hélène Pednault donne du sens, et c'est à travers des expériences partagées par tous qu'elle ceme le problème. Simple, personnelle, chaleureuse, elle nous entraîne dans un véritable jeu qui consiste à lever le voile sur une foule d'aspects de nos vies pour leur trouver une signification cachée.

Des hypothèses intéressantes sont d'abord formulées sur les origines de l'excellence, qui remontent selon l'auteure au début des années 80. Les Québécois, dit-elle, ont senti le besoin de compenser l'humiliation d'avoir perdu le référendum. Puis il y a eu Chernobyl, qui a provoqué la terreur de la mort et l'urgence de se croire tout-puissant. L'obsession de

l'excellence a envahi tous les domaines. « Nous avons soudain un urgent besoin d'une pléthore de spécialistes de la gestion du temps, de la gestion de la vie privée et professionnelle, de consultants en marketing, en management, de faiseurs de look, de faiseurs de héros, de fabricants de champions, de spécialistes en PNL, etc. »

Elle démontre ensuite les lacunes engendrées par la nouvelle idéologie, faisant remarquer que de la qualité de l'être, on est passé à celle de l'avoir, du paraître : « ...il n'y a pas si longtemps on disait « mon excellent ami » pour dire « le meilleur des amis » ou « c'est une excellente personne » pour dire de quelqu'un qu'il était un paragon de sublimes vertus. Ce qui supposait toujours une qualité d'être. Alors que l'excellence érigée en système et telle que

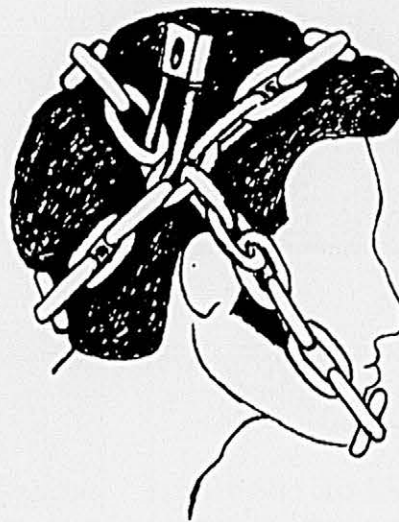
pratiquée à la fin du vingtième siècle, signale davantage une qualité de performance ou de réussite. »

L'excellence, affirme-t-elle, implique la négation de l'inachevé et de toutes les richesses qu'il recèle. Guillotine implacable, elle « tue le plaisir de savoir que les choses sont perfectibles. Elle tue le bonheur de parfaire, de figurer, elle dénie le lent travail de l'orfèvre. »

Bref, Mme Pednault dénonce lucidement un problème réel, qui appelle un changement réel. Son tort se situe au niveau du remède

qu'elle recommande : elle ne prône rien de moins que l'abandon d'une performance qui, selon elle, est à l'origine de tous nos maux, et propose le retour à la vie « humaine », aux rythmes « naturels ». Or l'histoire a bien montré que de renoncer purement et simplement à exceller ne règle aucun problème : l'école, qui a diminué ses exigences, a non seulement vu s'installer ses seuls une médiocrité inacceptable, mais elle en a aussi perdu au niveau de la qualité de vie : jamais les élèves n'ont été si peu motivés à apprendre, si ennuyés d'être à l'école. Il leur manque le défi, le goût du dépassement, bref l'essentiel.

En fait, l'excellence en tant que telle est une notion non seulement saine mais véritablement nécessaire. L'être humain a besoin de ce standard, de cette référence, de cet idéal, sans lequel il ne peut que s'avilir. Le stress, l'obsession, la compétition malsaine, la déshumanisation qui y sont liés ne font pas un avec elle. Le problème n'est pas l'excellence, mais la façon dont elle est vécue. Mais la façon dont elle est vécue, pas se fait-il que nous n'ayons pas su allier dépassement et humanité? C'est le sujet d'un autre livre. Mais il faut bien prendre garde, en lisant celui-ci, de ne pas se laisser convaincre de jeter le bébé avec l'eau du bain...



La passion du tango

Mia Baudry

Dans le cadre de la Journée Internationale du Tango, le 11 décembre prochain, l'Ensemble Romulo Larrea de Montréal présente la Soirée Astor Piazzolla. La soirée débutera à 20h00 à la salle Pierre-Mercure, Centre Pierre-Péladeau (UQAM), 300, de Maisonneuve est. Pour plus d'information, composez le 987-6919.

Oubliez momentanément votre Rock'n Roll et laissez-vous séduire par le bandonéon qui sera en vedette lors du spectacle de l'Ensemble Romulo Larrea de Montréal, présenté dans le cadre de la journée internationale du tango, le 11 décembre prochain.

Au cas où vous n'auriez pas encore fait l'association, le bandonéon est l'instrument fondateur du tango, et Romulo Larrea est un bandonéoniste... l'unique bandonéoniste canadien. Le *Daily français* l'a rencontré.

Même si le bandonéon d'aujourd'hui est exclusivement réservé au tango, il s'agit au départ d'un orgue portatif utilisé en Allemagne pour les messes champêtres au dix-neuvième siècle. Petit accordéon hexagonal à gamme diatonique (do, ré, mi, fa, sol, la, si, do!), le bandonéon fit éventuellement son apparition en Amérique latine. Il est par exemple répandu en Argentine et en Uruguay, pays natal de Romulo Larrea.

Mais qu'en est-il de la présence du bandonéon et du tango ici, à

Montréal?

À son arrivée à Montréal en 1978, M. Larrea introduisit cette musique latine dans une ville qui n'y connaissait presque rien. D'ailleurs, M. Larrea est connu comme l'homme par qui le tango est arrivé à Montréal. « En 1978, personne ne s'intéressait vraiment au tango. Il fallait développer le côté artistique latin de Montréal avant de faire percer la musique », dit-il. Cependant, il ne faut pas penser que M. Larrea a fait connaître à lui tout seul le bandonéon au reste du monde. C'est Astor Piazzolla, le grand maître du tango contemporain qui a guidé les bandonéonistes internationaux dans leurs carrières.

Évidemment, n'importe quelle autre société n'accepterait pas aussi allègrement que Montréal une musique si

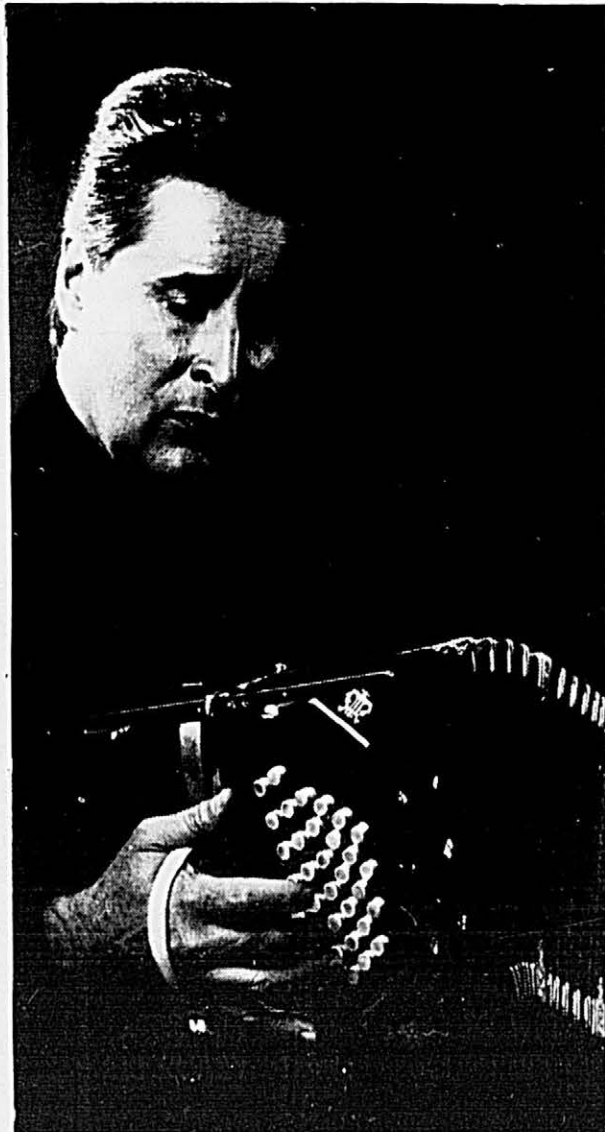
différente tant au plan acoustique que culturel. C'est pour ces raisons que M. Larrea est certain que le bandonéon, en voie de disparition, pourra renaître à Montréal. « Montréal est une ville très diversifiée. Je suis arrivé ici après avoir passé dix années difficiles en

Argentine, et la qualité de vie et l'ouverture d'esprit de cette ville ont été parmi les choses qui m'ont le plus frappé. Je crois qu'aujourd'hui il y a un retour aux sources, aux bases musicales traditionnelles. Puisque le côté latin de Montréal est beaucoup plus développé qu'il ne l'était auparavant, je souhaite que la prochaine génération de musiciens classiques, après avoir saisi la beauté du bandonéon, prenne la relève. »

M. Larrea résume ainsi ses vœux : « Je suis intéressé à ce que les jeunes et les autres musiciens travaillent ensemble. Je veux qu'ils découvrent le bandonéon. Il ne faut pas faire de différence entre les personnes quand il s'agit de musique. Il n'y a pas de public cible, il faut juste l'amour de la musique. » C'est un sentiment que connaît bien M. Larrea qui en raffole.

C'est peut-être le décès de Astor Piazzolla, le 5 juillet dernier, qui a poussé M. Larrea à commémorer la carrière de son mentor à travers le concert du 11 Décembre en l'honneur de la soirée Astor Piazzolla. C'est peut-être pour faire plaisir à M. Piazzolla que cette journée marquera aussi le lancement officiel du premier album de l'Ensemble Romulo Larrea de Montréal.

Mais peu importe les raisons, Romulo Larrea et son ensemble vous attendent le 11 Décembre pour vous séduire par la passion du tango et la musique langoureuse du bandonéon.



Romulo Larrea

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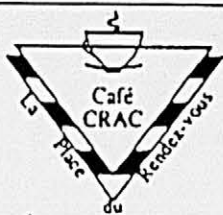
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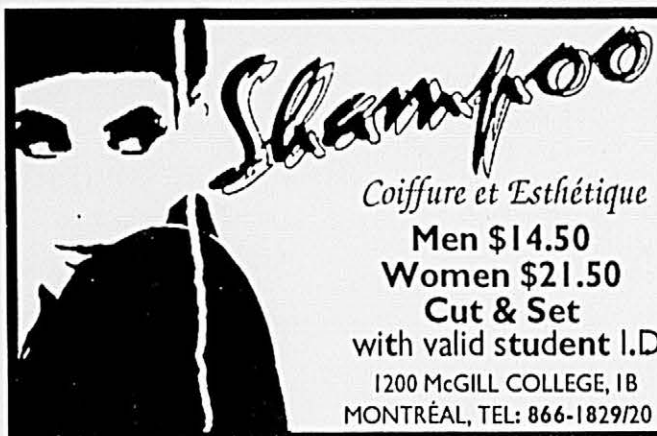
THE ANNUAL GENERAL MEETING OF THE MEMBERS OF CKUT-FM, RADIO MCGILL

will be held on

Thursday, December 3, 1992 at 18h00
in the Ballroom of the William Shatner Building
3480 McTavish St.

Members will be asked to vote on proposed changes to our bylaws, as printed in the November 18 edition of the McGill Daily.

The full text of the bylaws is available for consultation at the offices of CKUT-FM, 3480 McTavish., Suite B-15.



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The Student Aid Office is pleased to announce the continuation of the Work Study Program for the winter semester. It is designed to provide part-time on-campus employment for full-time degree students who demonstrate financial need. Eligible employers will benefit from subsidized labour costs when work study students are hired.

Work Study student applications are available at the Student Aid Office on both campuses.

Applications should be returned to the Student Aid Office by January 8, 1993

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Vivre et baiser

Marie-Violaine Boucher

Mortel désir, un documentaire de Mario Dufour, présenté dès le 7 décembre au Nouvel Élysée. Soirée bénéfice au profit du Centre d'Action SIDA Montréal (Femmes) le 6 décembre, 19h30, à la Salle Gérin-Lajoie de l'UQAM. Tarif étudiant: 5,00\$. Pour information: 954-0170.

Le spectre du sida plane sur notre vie sexuelle. Bien que la majorité d'entre nous soit relativement bien informée, se protège, ne jure que par le condom, le virus demeure une abstraction. Les spécialistes en parlent, de stupéfiantes statistiques font périodiquement la une des journaux mais que savons-nous de ceux qui sont atteints, qui souffrent dans leur corps et dans leur amour, dont l'existence a été bouleversée? Peu de choses. Mario Dufour s'est intéressé à ces aspects trop souvent négligés du phénomène sida: *Mortel désir*, son film, s'avère être un documentaire profondément humain, très près de nous.



Mortel désir. Tout est dit: on aime, on désire, mais on court aussi le risque de mourir. Le jeu en vaut-il la chandelle? Le film de Mario Dufour suscite plusieurs réflexions.

En deux parties, *J't'aime à la vie et J't'aime à la mort*, il se compose d'une quinzaine de témoignages d'hommes et de femmes atteints du sida ou l'ayant côtoyé de près, entrecoupés par une superbe chorégraphie de Massimo Agostinelli brillamment rendue par Martin Bernier et Anne Le Beau.

Loin d'être une leçon de morale ou un rabâchage de lieux communs, *Mortel désir* nous parle précisément du désir, contrarié mais omniprésent, qu'il faut non pas dompter mais mesurer avec ses conséquences possibles.

Une ex-prostituée raconte que, se sachant séropositive, elle a accepté, moyennant dix dollars, de ne pas utiliser de préservatif et, pour obtenir une dose infime de drogue, de prêter sa seringue. Une femme avoue qu'après avoir appris que le type avec qui elle avait des rapports sexuels depuis trois ans était séropositif, elle a continué d'avoir des relations avec lui sans aucune protection, parce que le désir était trop fort. La mère d'un prostitué hyperactif indemne a contracté le virus la nuit de ses secondes noces, un homosexuel atteint par le sida avoue avoir fait une croix sur tous

ses désirs, un jeune de quinze ans se meurt de peur parce qu'il a oublié de mettre un préservatif, etc.

Sans éprouver de rancune envers celui ou celle qui leur a transmis le virus, tous ces gens parlent de leurs nouvelles habitudes sexuelles - pas toujours plus prudentes - ou de la façon dont ils envisagent la vie maintenant qu'ils se savent condamnés à plus ou moins long terme. Les plus fatalement atteints ont apprivoisé l'idée de la mort et vivent dans la sérénité.

C'est peut-être le manque de dramatisation qui dérange dans *Mortel désir*. On a l'habitude d'entendre parler du sida en termes graves, de voir des sidéens ou leurs amis essuyer une larme. Ici on a l'impression d'être en présence d'une maladie sans importance, qui bouleverse un peu nos habitudes, sans plus, qui fait grandir ceux qu'elle touche. Exit la souffrance, la commisération, les conseils amicaux, l'aspect clinique du virus. L'optique choisie est nouvelle, plus optimiste peut-être. On évoque l'amour plutôt que de nous expliquer comment enfiler un préservatif.

Mais en supprimant les volets informatif et préventif de son film,

Mario Dufour en a sans aucun doute réduit la portée. Les témoignages qu'il nous présente soulèvent une multitude de questions d'éthique qui nécessiteraient une réponse scientifique mais qui sont laissées en suspens. Que faire par exemple si l'on apprend que la personne que l'on est en train de draguer dans un bar est séropositive? On lui tire notre révérence ou l'on joue avec la mort en ayant des rapports protégés? Y a-t-il des risques énormes si la personne est porteuse du virus sans en être atteinte? Certes, il s'agit d'un choix personnel, mais en donnant la parole à des gens qui ont choisi de prendre des risques, Dufour ne court-il pas lui-même le risque d'induire les gens en erreur? Le sujet est grave et peut-être est-il un peu tôt pour le traiter avec autant de liberté?

Mortel désir a déjà été diffusé sur les ondes de Radio-Québec il y a un an. Une copie en 16mm vient d'être réalisée afin que l'on puisse le présenter sur grand écran. Les scrupules semblent vains lorsqu'on a choisi de dire oui au désir et à la vie. À vous de voir.

Vox populi

Pour défendre une tradition de théâtre

Le théâtre à McGill est actif, très actif. Trois salles présentent régulièrement bon nombre de productions provenant les unes du département de littérature anglaise, les autres d'initiatives personnelles de la part de gens dévoués à la cause dramatique. Ces trois salles, ce sont d'abord le théâtre Moysse, le Player's theatre et la salle du Morrice Hall. En tout, une trentaine de spectacles sont ainsi montés chaque année... Mais depuis une demi-douzaine d'années (peut-être même plus!), seulement deux productions francophones ont eu la chance de se glisser parmi cette somme de productions anglophones; et ces deux spectacles ont été montés depuis deux ans par la même troupe d'étudiants amateurs, le Théâtre de la Grenouille (anciennement Théâtre du Silence). Pourquoi si peu de théâtre francophone à McGill?

Parce qu'il ne se passe rien en français à McGill! Il n'existe pas l'ombre de la moindre tradition efficace...! Une tradition, c'est des gens qui année après année prennent le temps de laisser aller leur imaginaire parmi d'autres qui les reconnaissent et les encouragent dans leur démarche; une tradition, ce sont des artisans et un public qui travaillent de concert à l'affirmation et l'expression d'une identité...

Côté identité, il existe bien un

certain organisme nommé McGill Québec qui aurait, dit-on, des idées pleines la tête, mais ses rares activités connaissent un désolant taux de participation, faute d'être prises au sérieux. Ils organisent la semaine francophone? O Joie, toute une semaine pour prouver combien nous sommes capables..., mais le reste du temps, on se tait et on prend son trou! Une tradition, ça ne se perpétue pas une semaine par année...

Tenez, juste comme ça, cherchez dans le *Daily français*, dont un des objectifs est de promouvoir le fait français à McGill, les articles qui commentent des événements culturels universitaires qui ne soient pas l'œuvre d'un professeur du département de littérature française: n'y en a pas, exit, néant, gros zéro... Pas le choix, il n'y a rien à dire! Navrant.

Pas de tradition donc pas de visibilité, et par conséquent une méconnaissance coupable des rares efforts éventuels. Certains penseront qu'il est normal, avec seulement 18 p. cent de francophones à McGill, que l'on n'ait pas de public... Faites le calcul un instant: 18 p. cent de 25 000 étudiants et étudiantes, cela ne suffit pas pour constituer un public appréciable? Ajoutez alors un 5 p. cent très conservateur d'allophones sensibles au français et un autre bon 5 à 10 p. cent d'allophones que toute manifes-

tation culturelle intéresse quelle qu'en soit la langue d'expression... Vous croyez que ce n'est pas assez pour justifier que le français bouge à McGill sur les écrans de cinéma, devant les micros et sur les scènes de théâtre? pas assez pour qu'il s'écrive en noir sur blanc au fil des pages d'un hebdomadaire ou d'un trimestriel? Et même si toutes les activités francophones devaient se partager à peine le dixième de la population de McGill, un public, ça se travaille, ça se cultive et ça s'entretient! Tradition.

Cette année encore, le Théâtre de la Grenouille fera donc plusieurs efforts afin que le théâtre francophone occupe une place

moins fantomatique à McGill. D'abord en janvier, alors qu'il présentera au Player's Theatre un spectacle composé de courtes pièces peu connues ou carrément inconnues rassemblées symboliquement autour du thème de la Passion (pas celle du Christ, celle qui manque de la part de tous les francophones de McGill...). Robert Gurik, Claude Gauvreau, Tardieu, Henry Monnier et Katherine Caron, une étudiante du département de littérature française, seront les auteurs joués par une équipe d'une dizaine de mordus.

Ensuite, vers la mi-février, le Théâtre de la Grenouille participera à la production de deux Molière (*Le médecin malgré lui* et *L'amour*

médecin) présentés au Morrice Hall par Gabrielle Kemeny, une autre étudiante du département de littérature française.

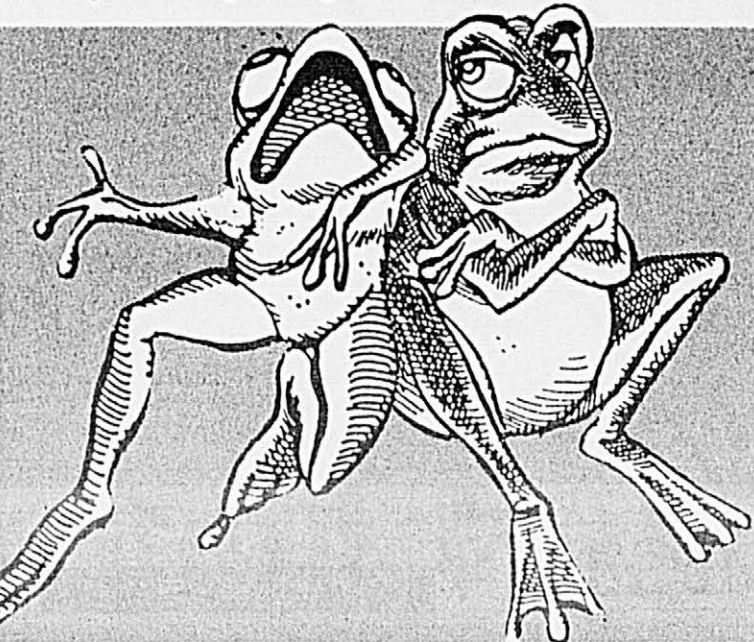
Finalement, une fois par mois dès février, une série de lectures publiques (un genre dramatique malheureusement trop souvent négligé) seront organisées conjointement avec le département de littérature française. On pourra y entendre des extraits de textes classiques, des pièces moins conventionnelles ainsi que des créations étudiantes, le tout orchestré suivant certains thèmes spécifiques.

Autant de projets que l'on espère susceptibles d'attirer un public diversifié, autant d'occasions pour nous de lutter afin de bâtir une tradition francophone solide au sein de la vie culturelle à McGill. Pour l'amour de l'art, pour l'amour du théâtre...

Quand je n'en peux plus d'être seule avec les autres, je viens me réfugier ici, sur mon paisible rivage, où je suis enfin seule avec moi-même.

-Extrait de *Neige folle* par Katherine Caron.

Luc Grenier
Directeur artistique du Théâtre de la Grenouille.



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The Ombudsperson post is a half-time appointment and has a maximum term of five years. An office and secretarial support for the Ombudsperson are provided by the University.

Candidatures and nominations for the position should be forwarded to Dr. W.C. Leggett, Vice-Principal (Academic), F. Cyril James Building to be received no later than January 31st, 1993. Terms of reference for the position are available from the Vice-Principal's office in confidence upon request.

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Events

McGill Film Society presentations:

December 3: Citizen Kane, 19h30, Leacock 132

December 4: The Wall, 19h30, FDA auditorium

December 5: Honeymoon in Vegas, 19h30, FDA auditorium

Info: 398-6825

McGill Choral Society Winter Concert featuring Haydn's *Lord Nelson Mass* and Works by Randall Thompson. December 5, 15h00, Erskin and American United Church, corner Sherbrooke and du Musée. Donations welcome at the door.

Le Centre des Femmes de Montréal offre l'opportunité à des femmes Québécoises d'être jumelées à des femmes immigrantes. Pour information contacter Samanta au 842-0814

The Claycrafters Pottery Guild and the Lakeshore Weavers' Guild will be holding their annual Christmas Sale in their studios at Stewart Hall, 176 Lakeshore Road, Pointe Claire:

December 4, 19-21h00

December 5, 10-17h00

December 6, 13-17h00

The international relations society hosts the International Forum on December 4, from 15h30 to 17h30, room 435 Student Union Bldg. The focus issue will be the "Emerging ideological order".

Info: 398-6824

Do you want to go to El Salvador and work in alternative development and solidarity, and have your plane ticket paid for and possibly room and board? For more information come to our meeting at the Centre for Developing Areas Studies 3715 Peel, room 111, December 3, 17h00, or call 398-8546.

Cancer Prevention: Where do we go from here? Day of seminars presented by the McGill comprehensive cancer centre and the Institut du cancer de Montréal, l'Université de Montréal. December 4, from 9h00 to 12h30, at the Gerald Bronfman centre for clinical research in oncology, 546 Pine Avenue West. Info: 398-8988.

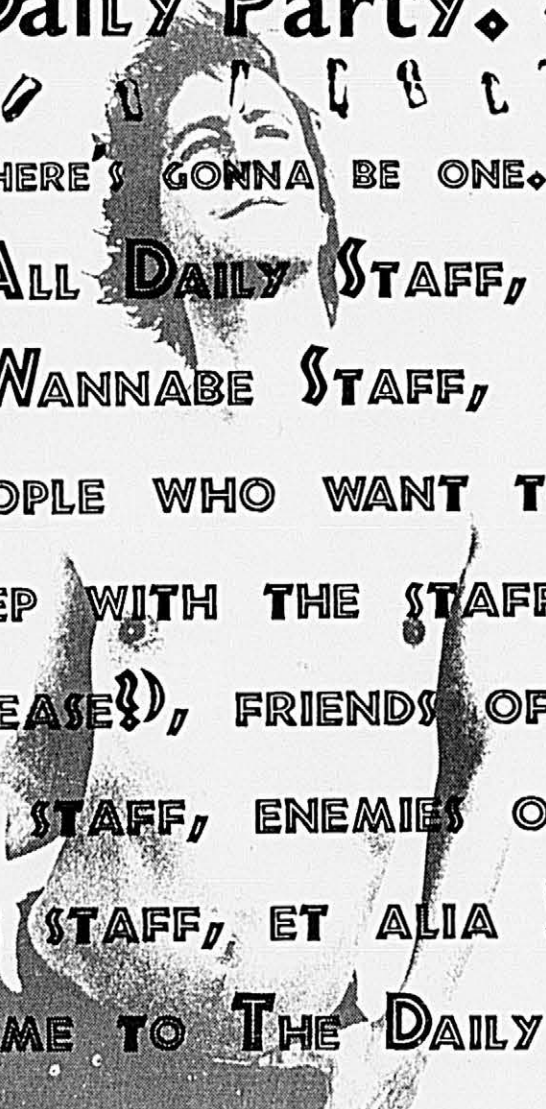
L'Histoire du monde selon les Indiens Hopis, Decembre 6, 13h00, au 418 Sherbrooke Est. Cout: 7\$.

Sunday morning Breakfast Program presented by the Temple Emanu-El-Beth Sholom, 4100 Sherbrooke West. December 13, 9h30. Topic: The recent history of Hungarian Jews. Info: 937-3575.

McGill Refugee Research Project announces a colloquia: December 10, 12h30; Refugees of Bangladesh. 515 Ave des Pins Ouest. Info: 398-8408.

events highlight

African-American Politics and Ideology 160-425B will be taught by Prof. Iton, visiting professor of African-American Politics. The course will explore the ideological and political struggles of Marcus Garvey, W.E.B. DuBois, Booker T. Washington, Malcolm X, Martin Luther King, and various other political-historical issues, from the late 1800s to the present. Debates and controversies will be dealt with in depth.



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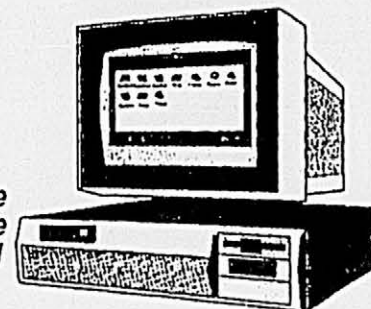
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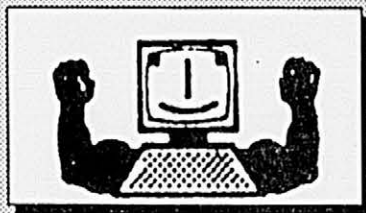


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6 - Services Offered

Walksafe has group walks during exam period, leaving from the libraries at designated times. Look for the posters and have a happy holiday.



Stressed? Need to unwind? Call us, we're here for you. Up to Dec. 22nd and back in January 1993. 6pm-3am, 7 days a week. 398-6246

Psychotherapy for men, women, partners of physical, emotional, sexual abuses, incest, family problems, anorexia, bulimia, regression, stress, burn-out. Student rates. Lise Rivard M.Sc. 521-0101.

Estetica offers students haircuts, for men & women, supervised by Jean Charles. Tues./Weds., 5pm. Cuts \$10, Colour Perms, Highlights \$15. Estetica, 2175 Crescent. Appointments 849-9231.

Services de rédaction française et édition - corrections d'épreuves - Nicole - 344-2854

Do you or someone you know have AIDS? Please, don't feel alone. AIDS Community Care Montreal offers the following support groups: HIV & Men Group HIV & Heterosexual Men Group HIV & Women Group Bereavement Group Family, Friends and Partners Group Children's Play Therapy Group. Call 939-0075. All calls confidential.

Graduation Rings, designed by you/me/together. Silver/gold. Zoodesign jewelry, afternoons Tuesday to Saturday, 214 Milton, 843-6189, straight out of Milton gate. Group rates.

Editing/Tutoring by English PhD. Essays and theses in English, Social Sciences and Humanities. 933-8652.

SKI WEST ski repair. 2 pairs for the price of 1. 320A Victoria Ave., Westmount. 481-8324. Pickup & delivery avail.

7 - For Sale

Computer Must Sell - Moving. 386-33, 4Mb RAM, 64K cache, 117Mb HD, SVGA Monitor & card (1024 x 768 x 256), Thunderboard sound card, mouse, tower case, lots of software: Windows, DTP, music, games, etc. Only \$1499. 935-8836 Bradley. 937-5361 Zack.

Stereo System: Pioneer amp & double cassette deck + Sony CD player + BSM speakers. Extremely good price. Negotiable. Call Alain 935-2964.

Protect Yourself - New emergency alarm light's loud ear-piercing sound and bright flashlight attract attention fast. For more information call W.R.C. Distributions 671-0322.

IBM XT Comp. WordPerfect 5.1, lotus

1-2-3, Word. 30 meg. hard drive. Printer. Cheap, great for papers. Must sell. Call 847-0909, leave message.

10 - Rides/Tickets

Return airline ticket from Montreal to St. John's, Nfld. Leaving Montreal Dec. 22nd, returning Dec. 31st. Can change times based on availability. \$395.00 388-2378.

Airline Tickets - Sydney, Nova Scotia. Depart December 24. Return January 1. Two sets. Price \$368.33 each. Call Christine 591-4071.

Flying to Toronto? Interested in free transportation to airport in exchange for accompanying my dog. Interested? Call Andrea at 845-4487.

11 - Lost & Found

Don't lose your money buying a graduation ring you will never wear. Have one made to your taste for less. Zoodesign, 214 Milton. 843-6189.

12 - Personal

Christmas shopping? I make animal brooches, earrings, pendants, rings in silver. Come and see my shop. Zoodesign, 214 Milton. 843-6189.

Surprise someone with a silver ring inscribed with any design/name/date, on the outside or the inside. Starting at \$45. Zoodesign, 214 Milton. 843-6189.

All I want for my birthday is a Ben & Jerry's ice cream cake. Hint, hint, hint. For info call 286-6073. 1316 de Maisonneuve W.

13 - Lessons/Courses

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

14 - Notices

Newman Christmas Weekend. Dec. 4: Carolling followed by decorating party, 7:30pm. Dec. 5: Pollack Banquet 6:30pm. McGill Newman Centre - 3484 Peel. 398-4106. All are invited.

FREE. Choreography workshop for women: All shapes, sizes and ages. No experience necessary. Must have soul of a dancer. First session Sunday, December 13 at 2:00pm. For more information please call 342-7936 between 10:00am-2:00pm.

Denver, Colorado? World Youth Day 1993! See Pope John Paul II. See the Rockies! For information, leave your name and number with McGill Chaplaincy 398-4106.

McGill Chaplaincy - The Exam Drop-In is open! Redpath library, Monday-Friday 1 p.m. to 4 p.m., November 23 to December 11. In the reading room to the right of the main entrance (Room 07). Tips and handouts on coping with stress, writing exams & surviving the exam period! Informal, no appointments, no fees. Info: 398-4104.

Retreat for Catholic Students. Jan. 15-17, sponsored by Newman Centre. Theme: "Praying Scripture in My Daily Life." Deadline: Jan. 8. Cost: \$50. For info and registration: 398-4106.

Want to Talk? LBGM (lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer, above Milton, on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7:30. A great way to find out about yourself and others.

Confused or Curious? LBGM (lesbians, Bisexuals, Gays of McGill) is restarting peer counselling. Anyone interested in finding out about LBGM or has questions

about their sexuality is welcome to drop by room 417, Shalmer or call 398-6822. Hours are during lunch and 7 to 10, Monday through Saturday.

15 - Volunte

We are looking for individuals who are interested in learning more about alcohol and alcoholism and willing to participate in an experiment. Participants will be eligible for a \$500 cash prize to be raffled off at the end of the experiment. Interested? Call Rike at 523-6477.

17 - Parking

No more 'circling the block' or ticket blues. Nearby parking seconds from McGill for compact or sub-compact car. Snow cleared. Hurry 481-5911.

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